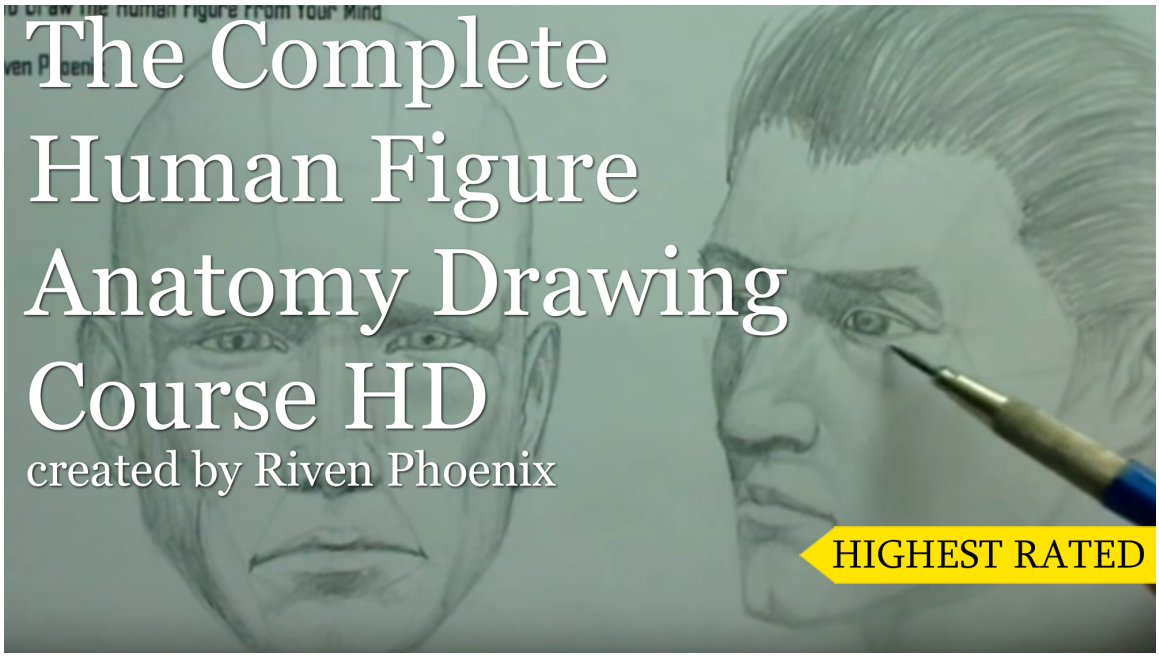

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 104 - Creating The Powerful Mannequin System - Part 1

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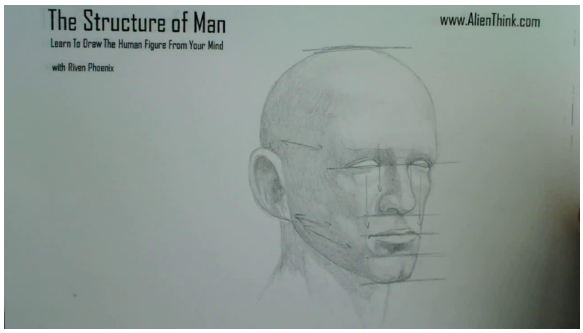
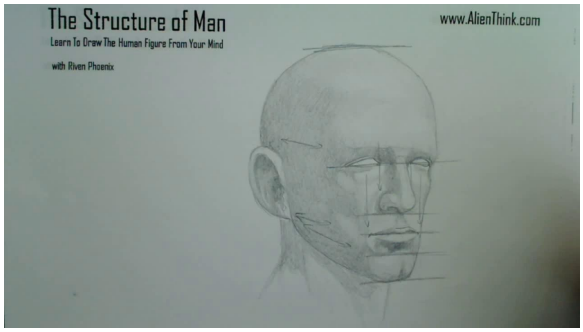
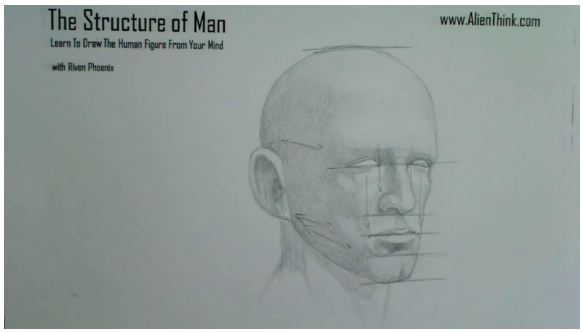
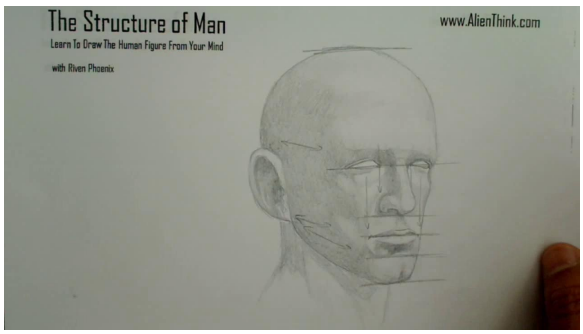
1		Hey guys, my name is Riven Phoenix and welcome to the structure of men, learn to draw
2		the human figure from your mind training course.
3		Okay, so here we've basically come to really, we've wrapped up the understanding of the
4		human head, right?

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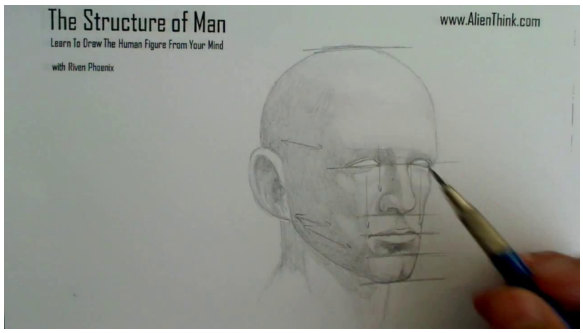
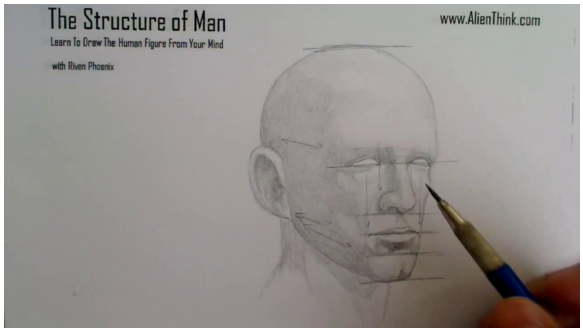
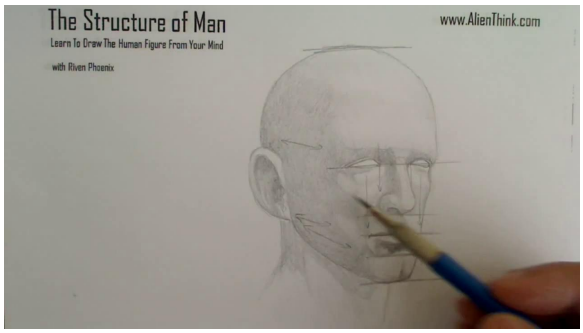
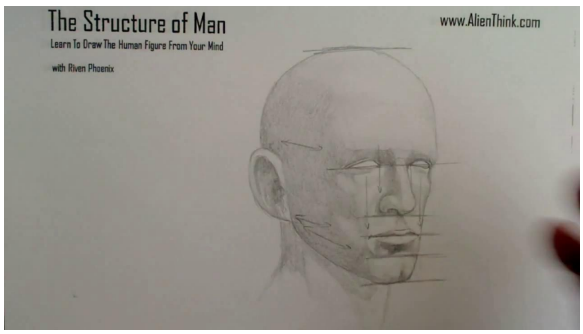
5		We've been through a lot of the secret understandings that we've created about the human head and
6		it's given us the ability to draw it out and not only that being able to understand
7		how we can use surface anatomy to create like this database.
8		So if we're in any situation we can just whip out that information of how we render

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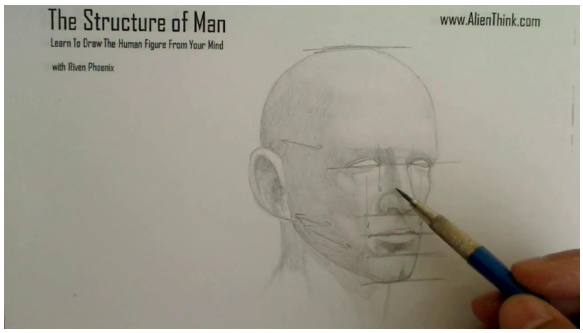
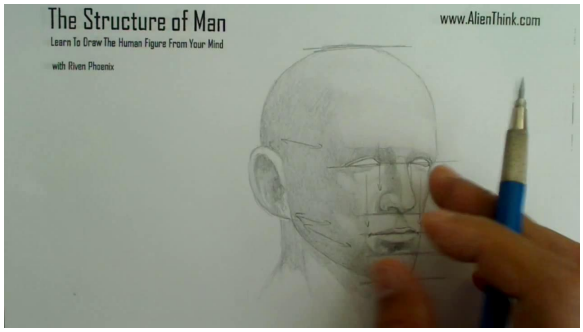
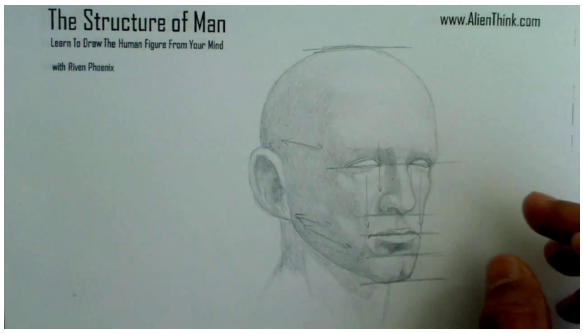
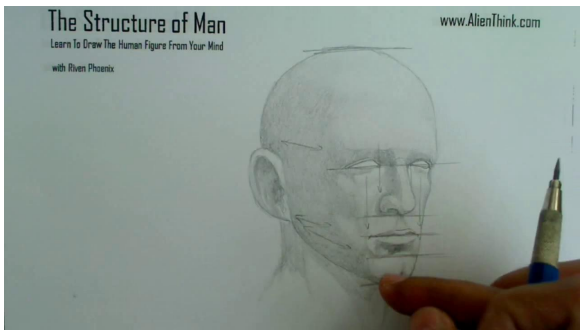
9		stuff and use that in that drawing idea, right?
10		So this is really this concept here, right, is to help us to understand if we're drawing
11		out some kind of a conceptual design we can really use these understandings of the forms
12		how to shape them and quickly put those ideas down, right?

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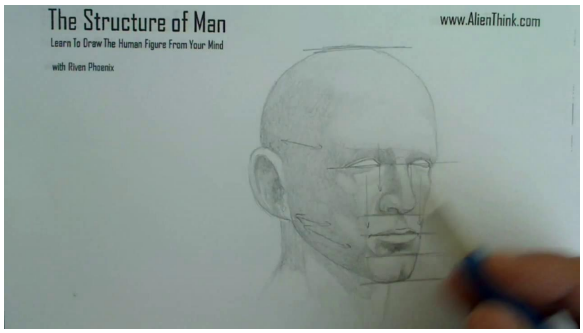
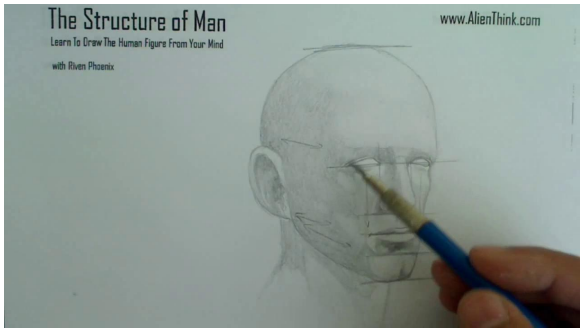
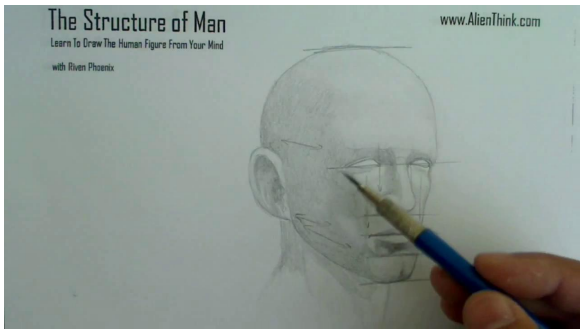
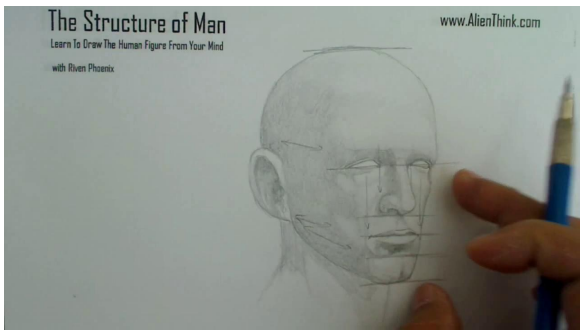
13		And then of course you can do whatever illustrations you want, right?
14		So the thing about one last word about the toolkit here is that this toolkit that we've
15		created that this like this wireframe really is meant to help the mind train it to begin
16		to get the concept of how to place the features on the face correctly, right?

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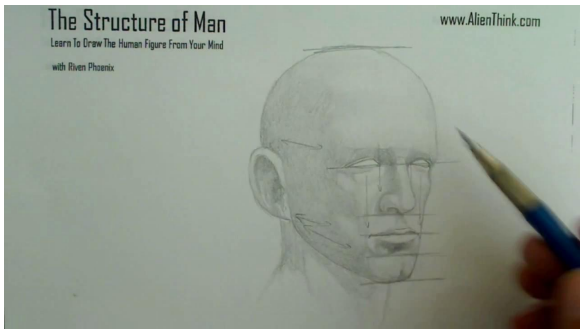
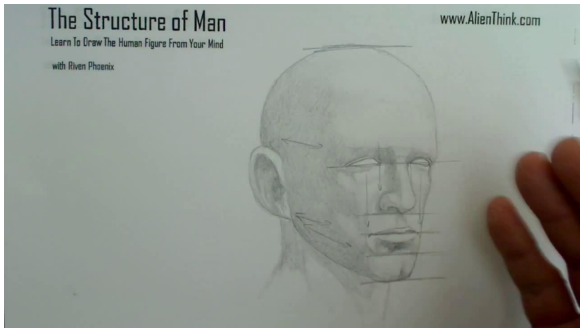
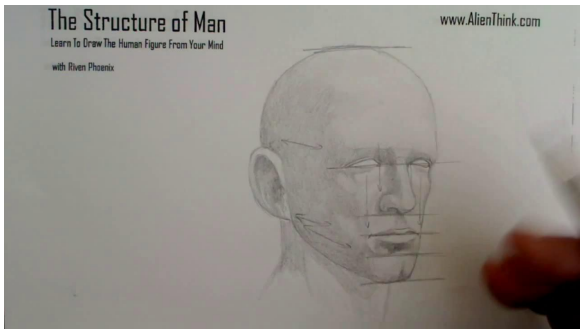
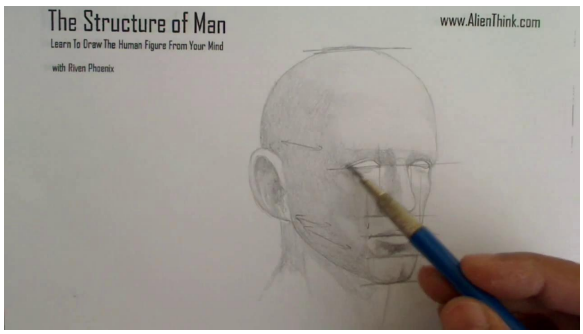
17		And that underlining understanding of the human skull and all the muscles, right?
18		So what this means is basically you don't always have to use the tool that you can just
19		let it go eventually in the end, that's what will happen is because you'll just understand
20		what's going on, meaning that your mind will start to project that idea, that wireframe

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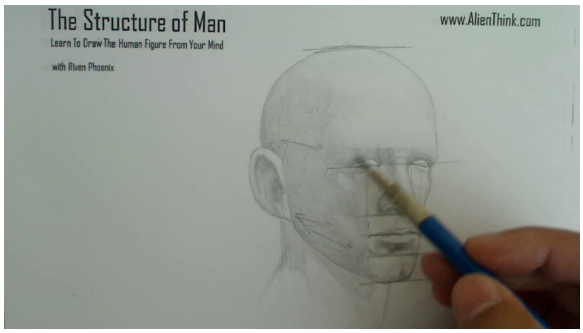
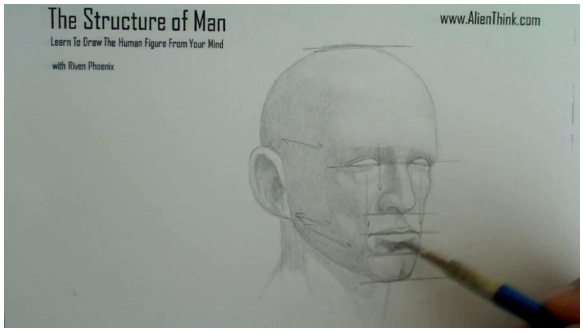
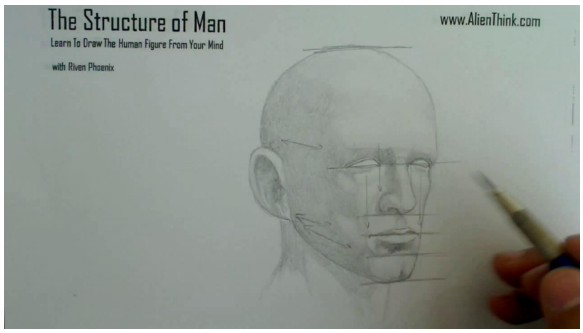
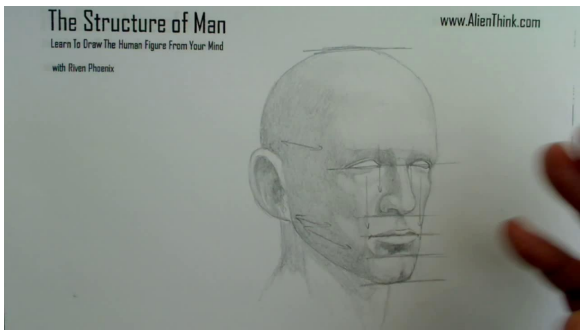
21		automatically, so you just have to draw out the lines, right?
22		Correctly.
23		Okay, so it's obvious here that what DaVinci is saying, right, he's saying that you really
24		have to train the mind, right?

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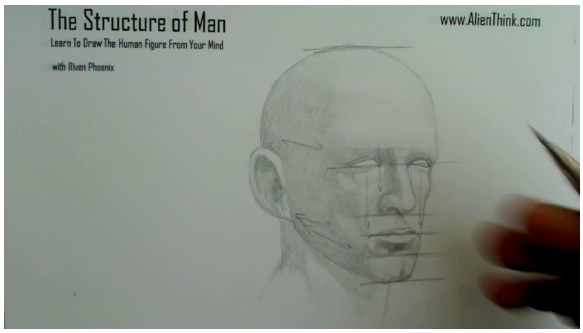
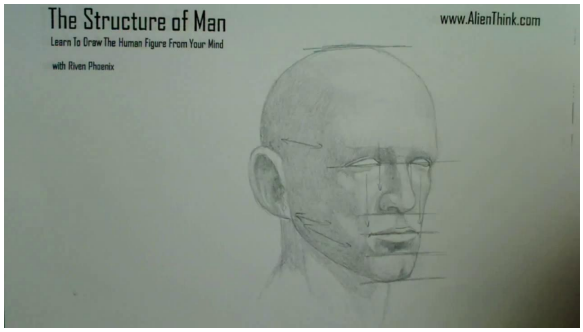
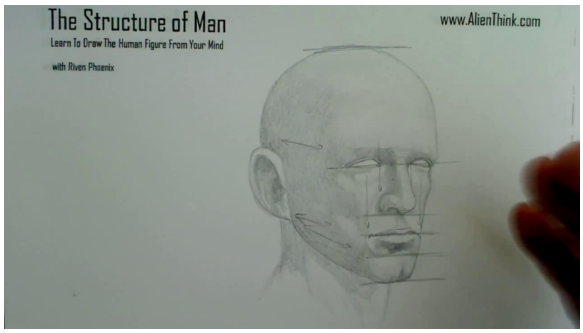
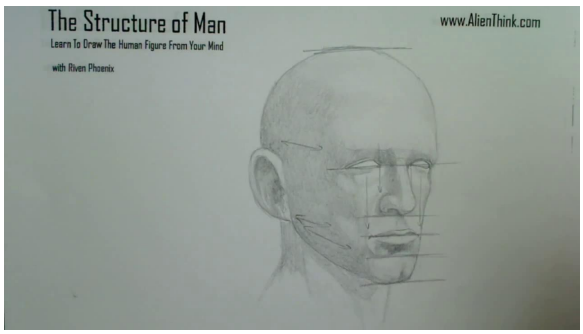
25		So we're saying that he's stating this through his drawings, right?
26		What he's saying is that not only that the artist needs to have experience of life drawing,
27		that life drawing doesn't mean you have to do it completely from life, you can do it
28		from photographs, that only does the artist needs to have some at least experience in

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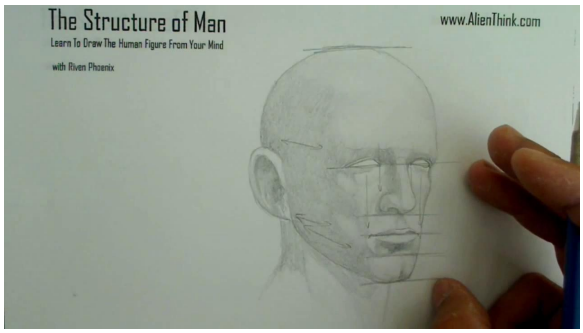
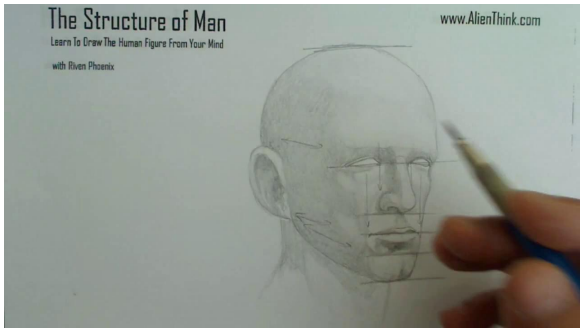
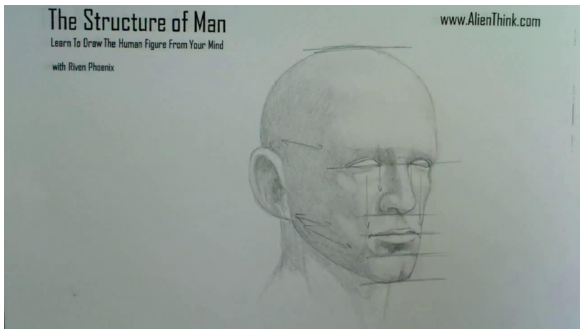
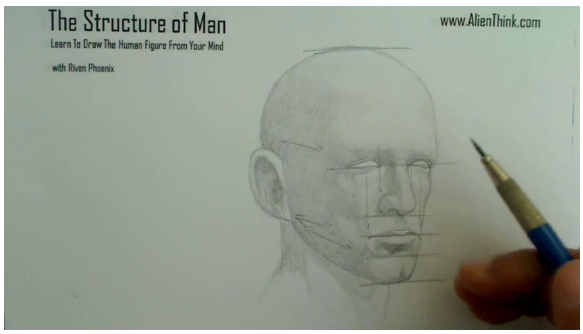
29		life drawing, but conceptually what he's saying that in the end of it all, right?
30		What happens is that when you've, let's say, drawn the figure from life for years and
31		years and years, basically you're going to come down to the same conclusion that you
32		can conceptually not only explain the ideas, but be able to conceptually draw out and

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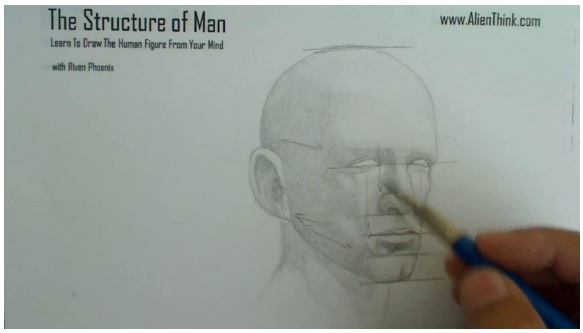
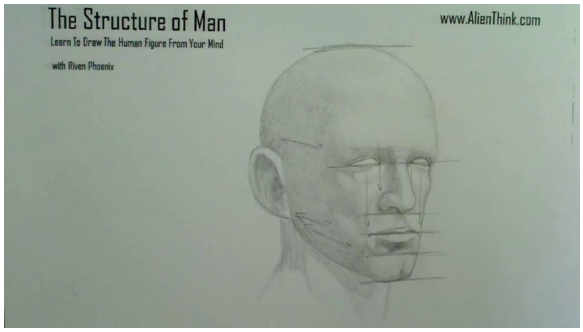
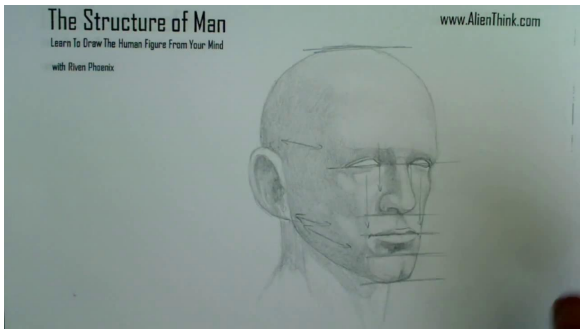
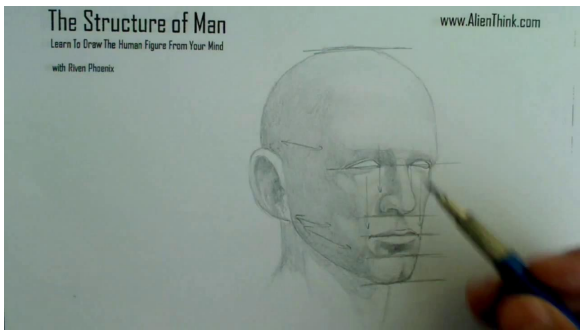
33		understand the formulas that you went through in your study process to understand what's
34		causing the figure to look the way it does, right?
35		It's really the point of this, we're forcing the mind to see what in the world is going
36		on with the figure.

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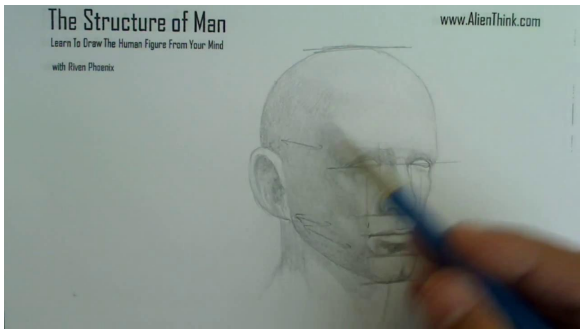
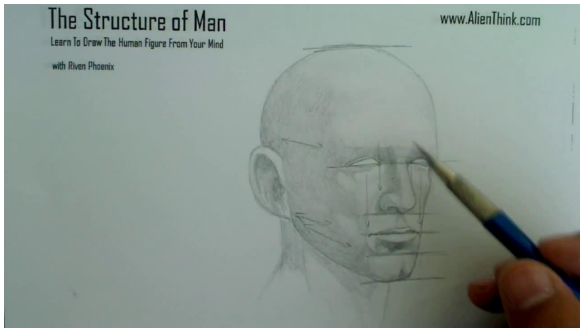
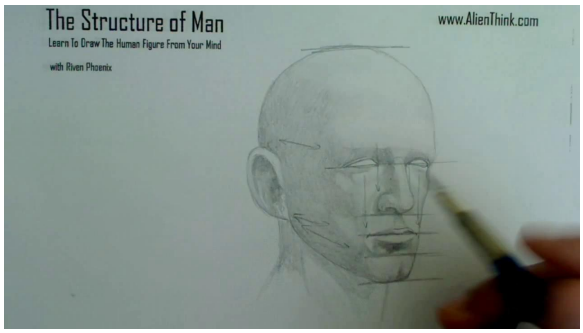
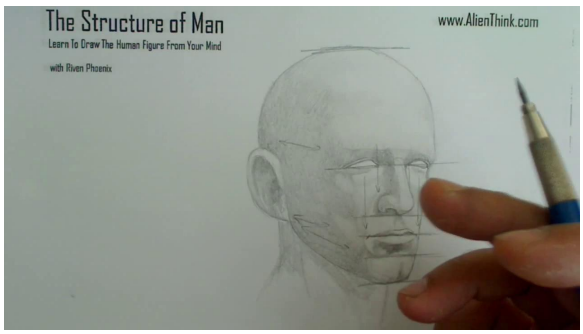
37		So in this idea of invention, that's what we've accomplished here.
38		So now what we're going to do is do go through a very pivotal process in this course now,
39		is that it's obvious that once you understand the structure of the muscle, the skeleton
40		structure and the once you understand the muscles, right?

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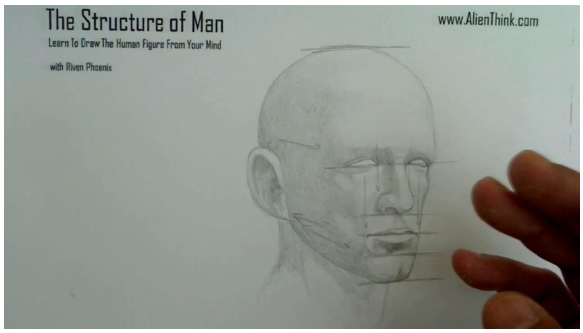
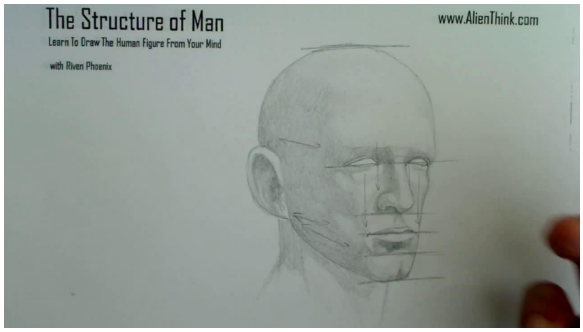
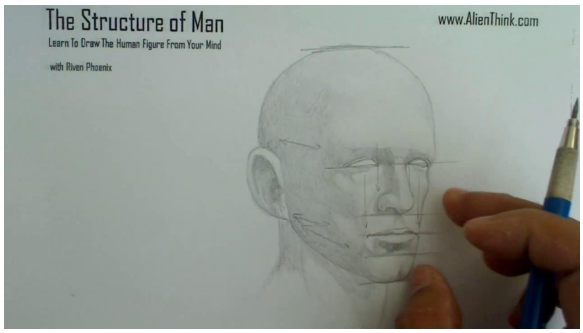
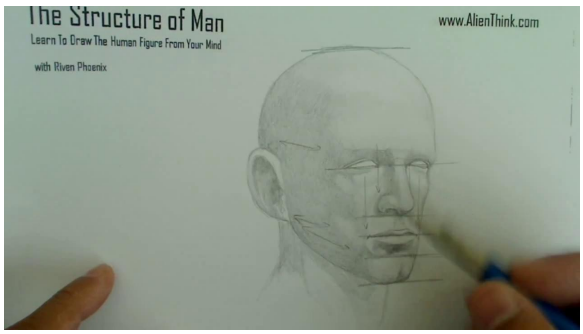
41		Then you basically have to turn everything into these forms and then look at the surface
42		anatomy, right?
43		So what does he means is now from this point on where you are going to be able to understand
44		how to draw out the figures correctly using a unique system that we're going to create

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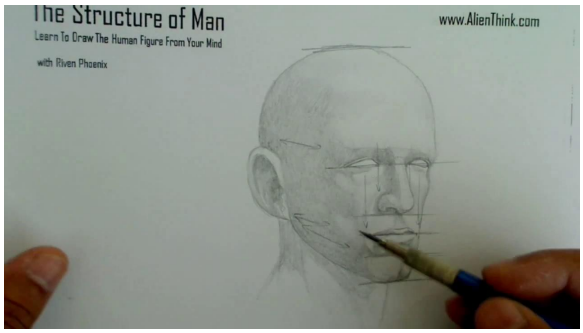
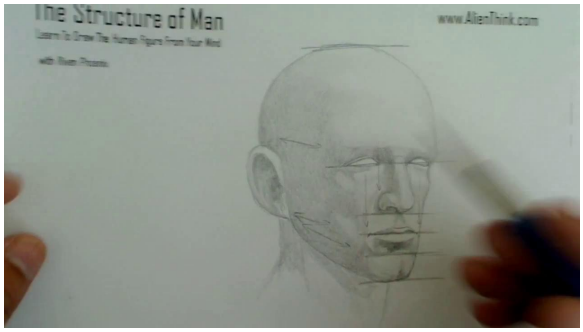
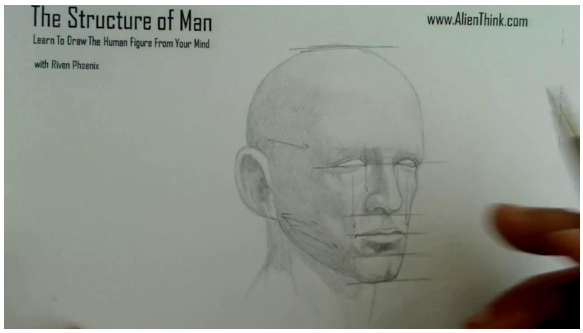
45		and we're going to call this like our own mannequin system, right?
46		So the thing to remember is that we have the upper hand here, right?
47		We understand the skeletal structure, so we came from within it, create a very simple
48		mannequin system that will allow us to draw very fluid figures and really force the

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49		mind to pay attention to what it needs to watch out for, right?
50		So we can draw basically dynamic figures if we wanted to.
51		So to understand the mannequin system, we're going to have to go through this together
52		and it's not really going to take that long, it's going to be very simple.

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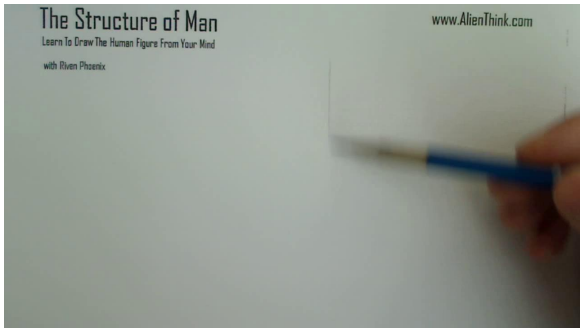
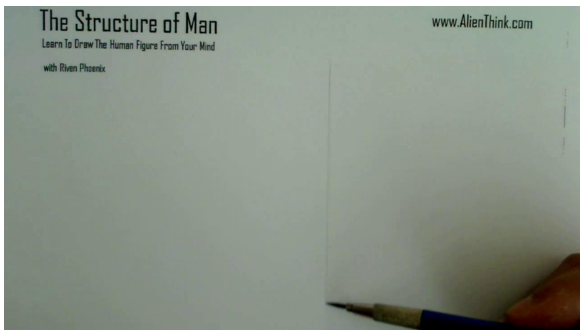
53		So what we're going to do is draw out, first we're going to have to lay out the front
54		of the human structure, right?
55		And it's very important to do all these exercises because you'll see that after this exercise,
56		you're going to reach a moment in your figure drawing and journey where you're going to be

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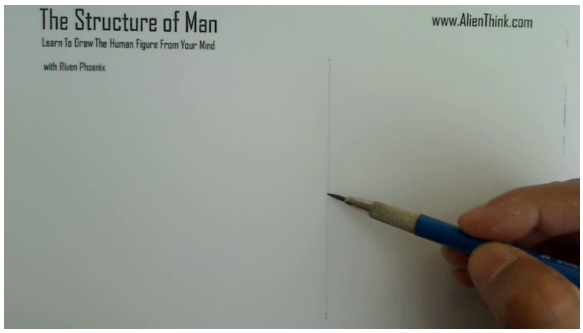
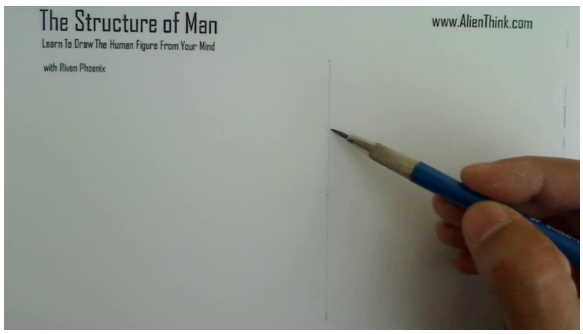
57		able to really draw out figures, right?
58		From here on you can do any kind of character that you want, right?
59		And the understanding of muscles is really just the gravy of it.
60		Okay, so here we're just going to mark out these points here, right?

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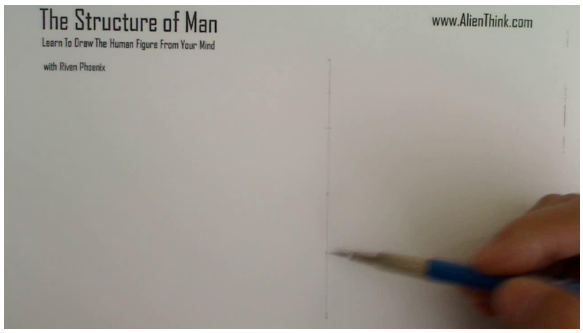
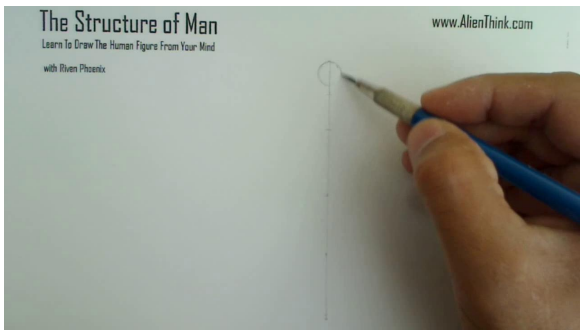
61		I don't have to explain these points again, but you know what it is.
62		And here we're now going to draw out conceptually first the idea that we've been drawing, right?
63		So for the human head, we're not going to draw out the human skull anymore, right?
64		We don't have to, so now we force the mind to start to understand it.

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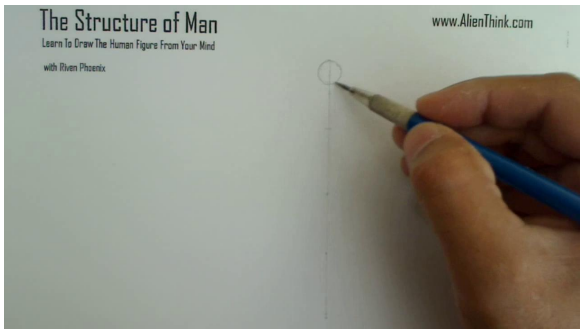
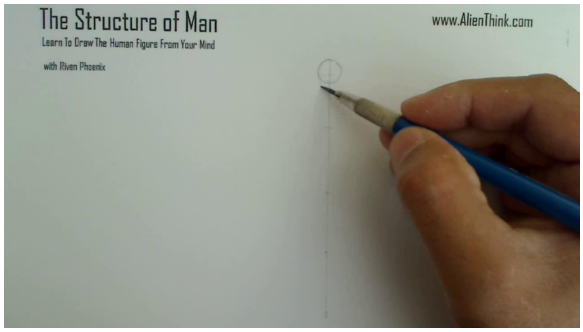
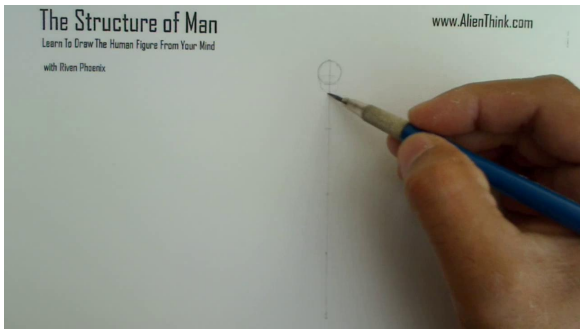
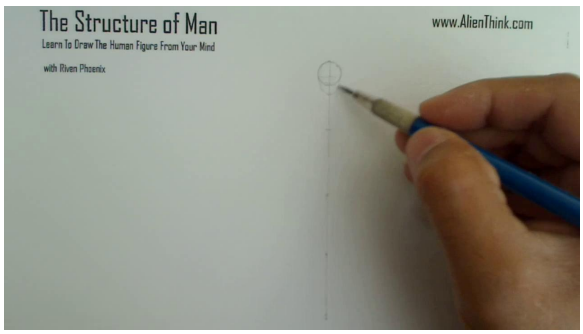
65		And here you'll see really beginning to understand the concept of precision drawing,
66		meaning that like a laser beam, we force the mind to really pay attention.
67		So now when every time we draw out the human head, we just conceptually get it
68		and then we can put all the features, right?

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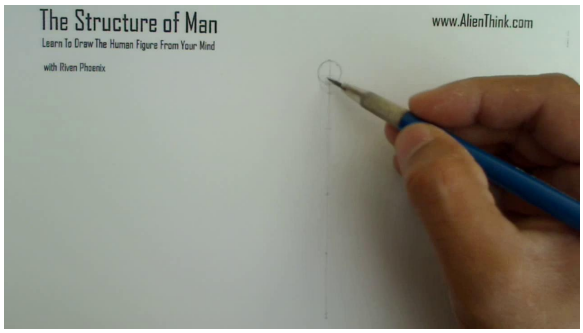
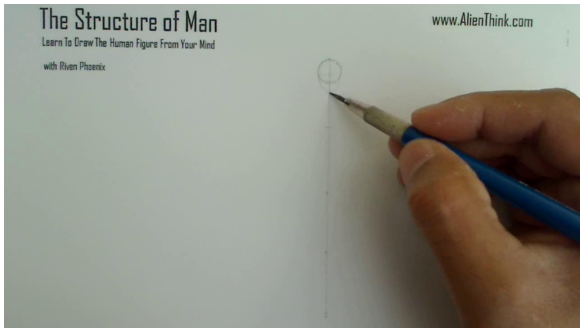
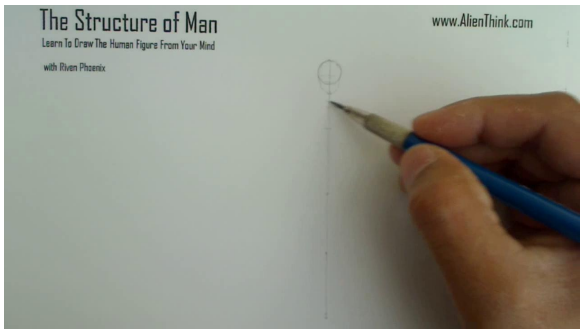
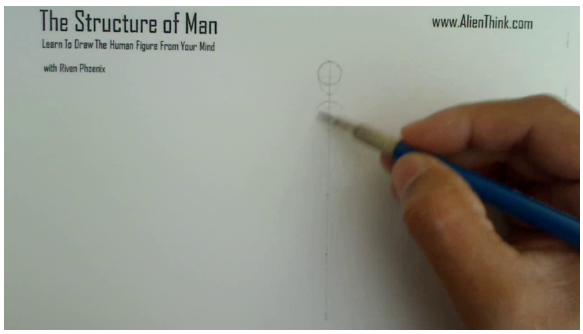
69		So here when we draw it, we'll just use our shadowing ideas to put that idea here.
70		So when you're drawing this out, right, be as, be as approximate as possible.
71		Right? This is going to really make a difference in understanding how the mannequin system
72		is going to work for us.

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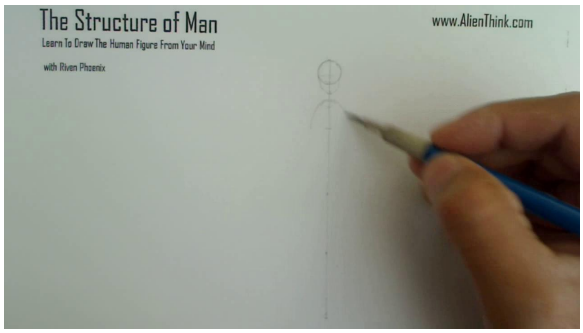
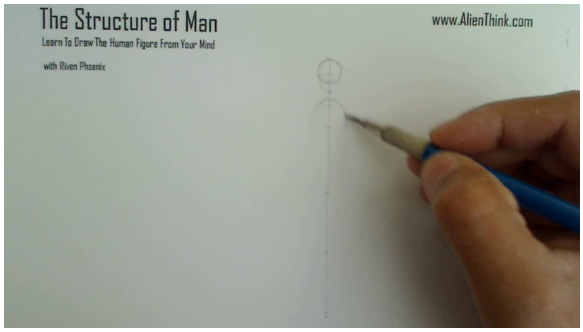
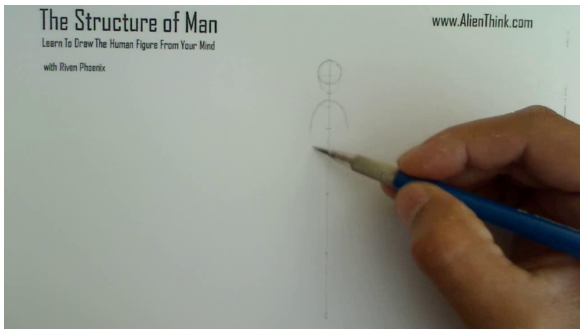
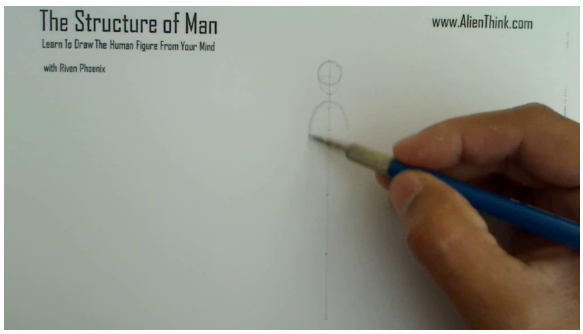
73		Right, so basically just trust your mind that it's going to be able to get it
74		and be able to draw three dimensional figures.
75		Right, so here we're just going to draw up this guy over here.
76		I'm just going to three foods over here.

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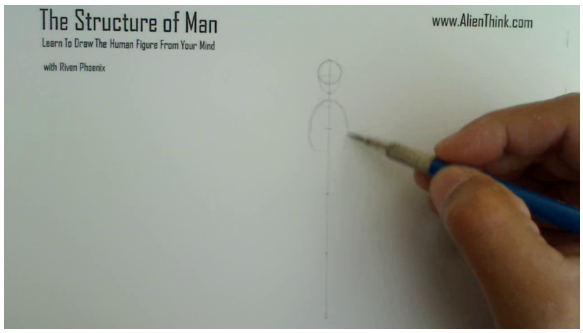
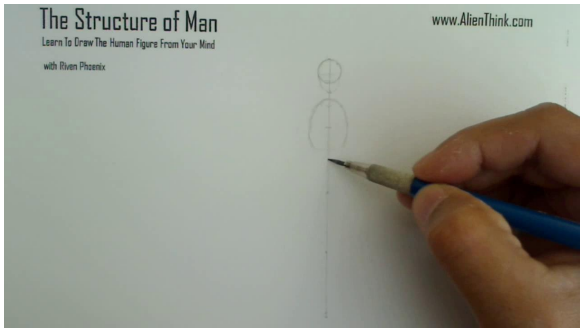
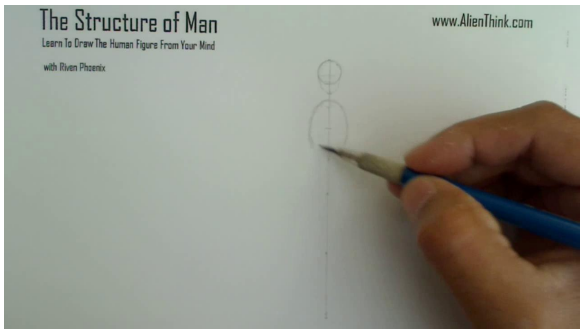
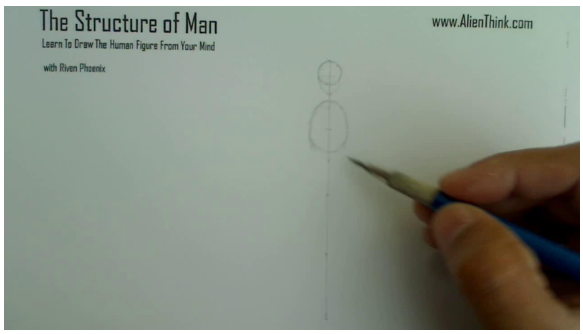
77		Just going to tack this in a little bit over here, right?
78		So this is where the, the, the needle is going to be.
79		Right, so here I'm just going to come up a little bit, right?
80		Okay, so once this is done, we already know that right over here,

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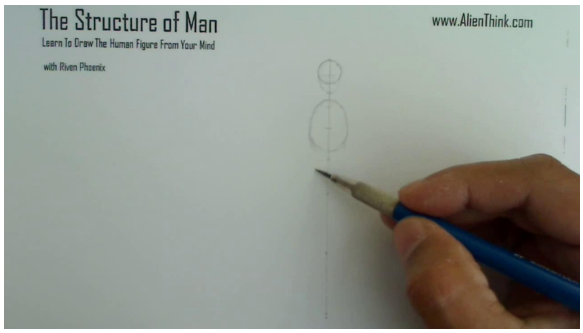
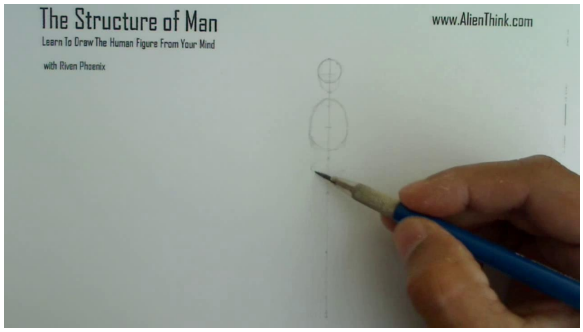
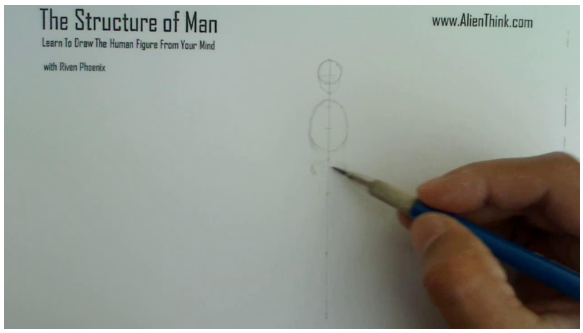
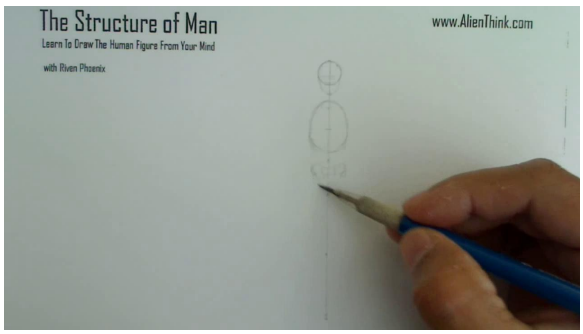
81		we're just going to get our pelvis system.
82		Right, so we, we're just going to just hint on it a little bit over here first, like this.
83		Right, it's, it's, it's a vital to do this, as, as, as, as,
84		night, neat as possible.

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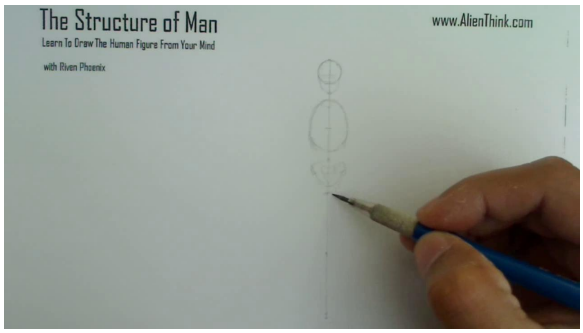
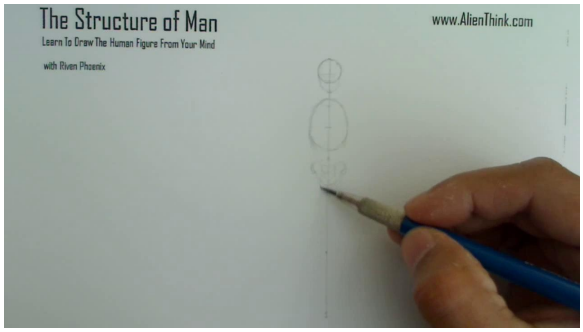
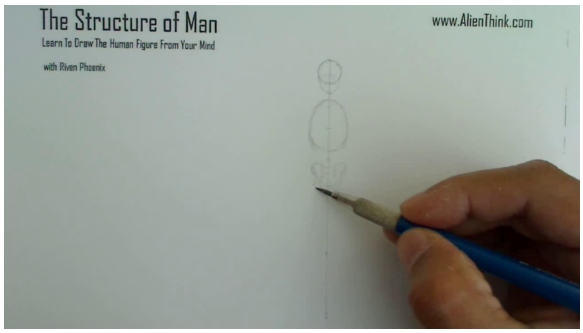
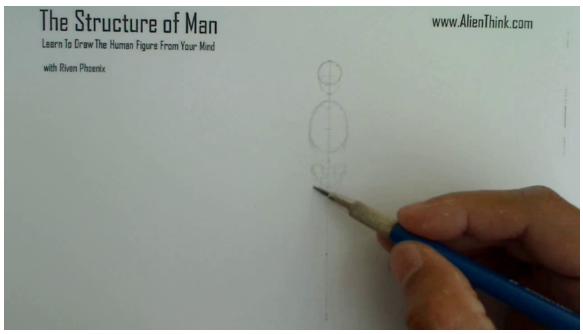
85		Right?
86		So here I'm just going to conceptually first draw out these ideas, like we've been doing
87		before, just like that's right.
88		And then we know that right over here, we're just going to get the leg over here,

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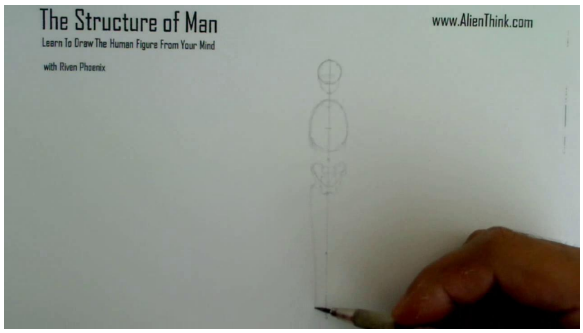
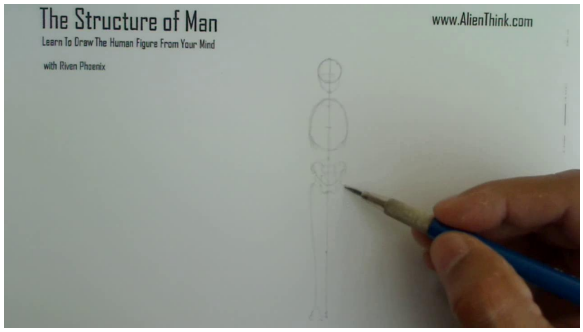
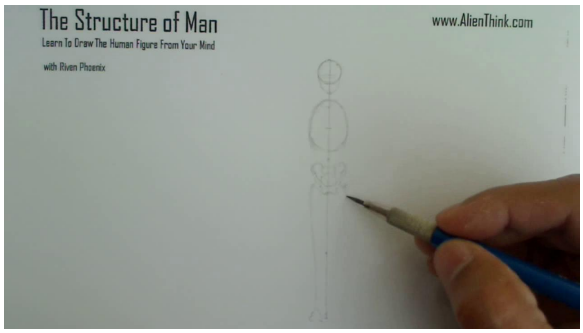
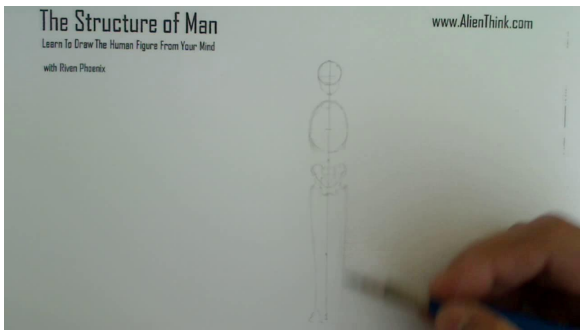
89		over here, we're just going to face the foot on the, the front of us.
90		Right, remember when I do this line here, I'm just keeping an eye here that I don't want
91		to go too out, too much out.
92		And here I'm just going to draw this guy over here, like this.

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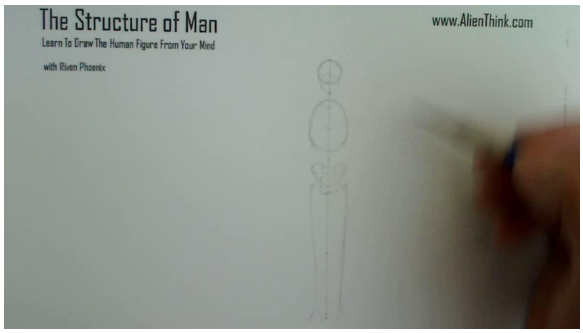
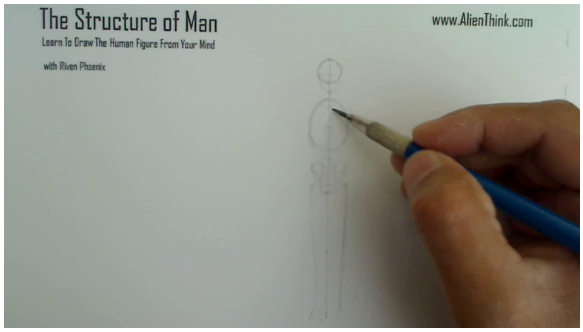
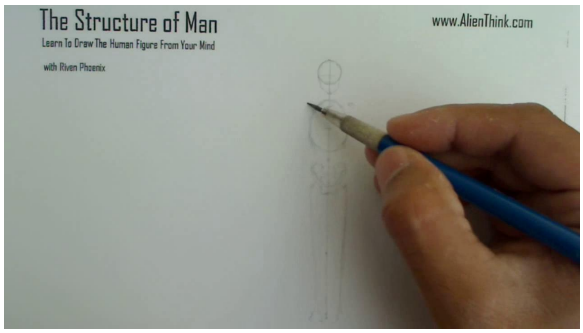
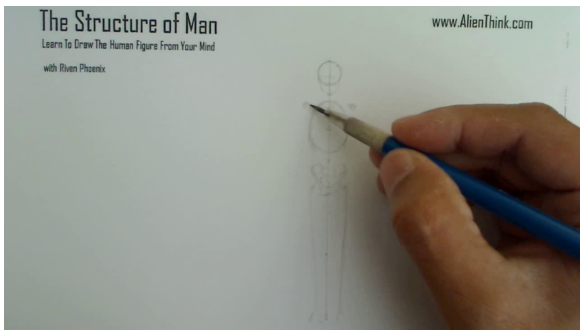
93		Just like this.
94		Right, so here we know that okay, where this is, we know that over here it's just going
95		to be basically the, the bone structure around here, right, as long as it doesn't
96		collide here and it's kind of about, about here.

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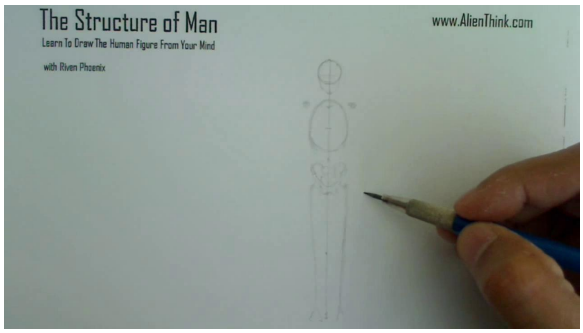
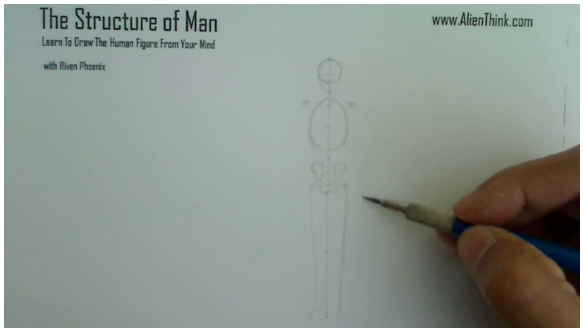
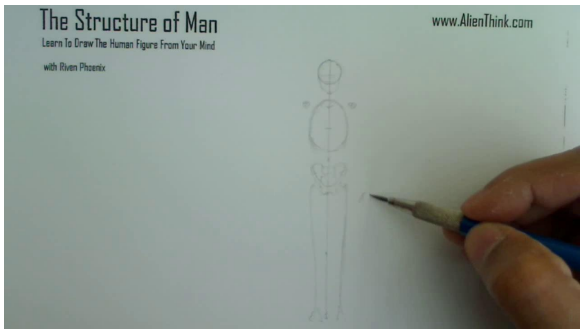
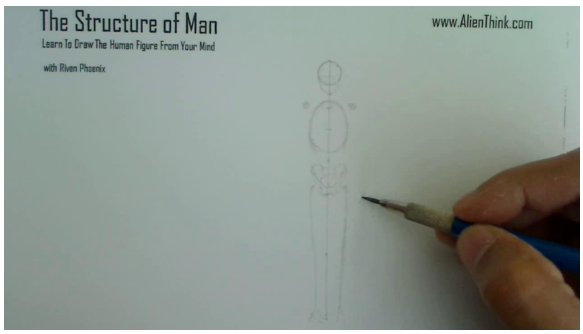
97		And here we'll do the hand like this.
98		So when we do the hand, we're going to, do the hand where the thumb is facing out,
99		we're going to see the top of the palm area over here, right?
100		I'm just going to, I know this is going to be over here, right?

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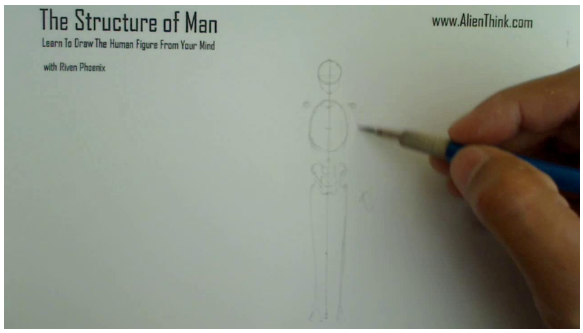
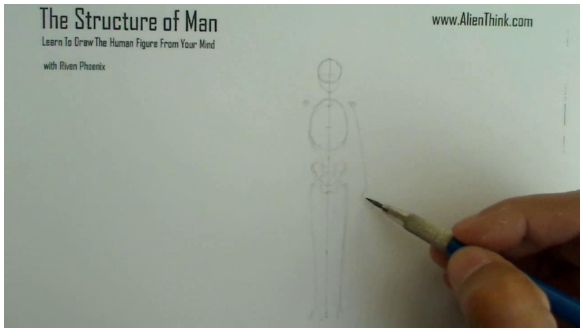
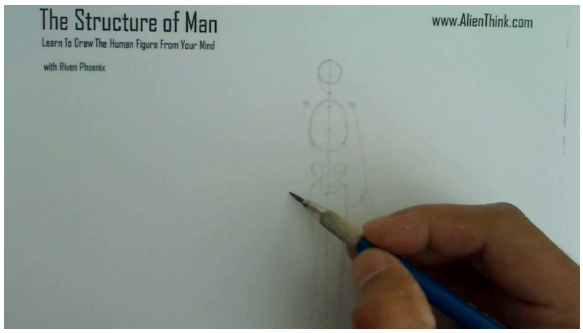
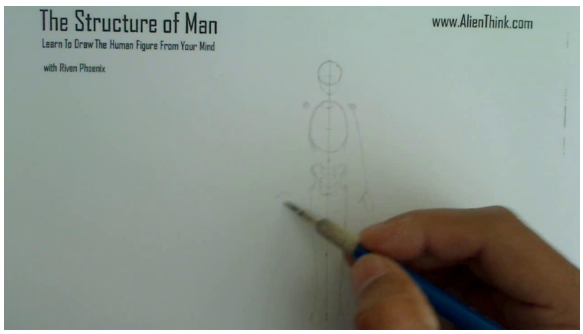
101		So I'm just going to draw it out like this over here, just like this, right?
102		Then over here we'll do the, actually, the hand facing the other way.
103		Right, so mean that we'll do the thumb.
104		So this is the, the top of the palm and this is going to be like the bottom of the palm.

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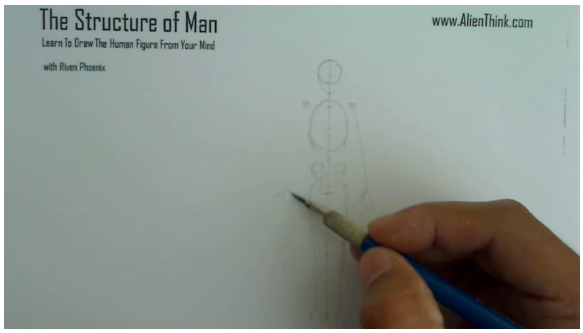
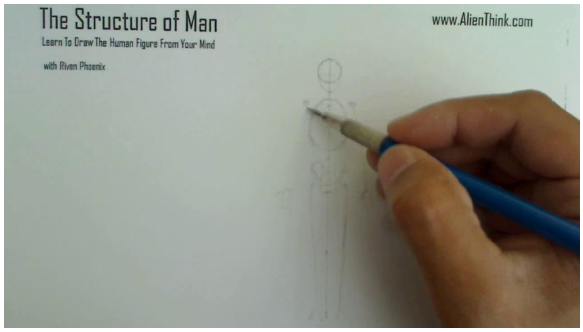
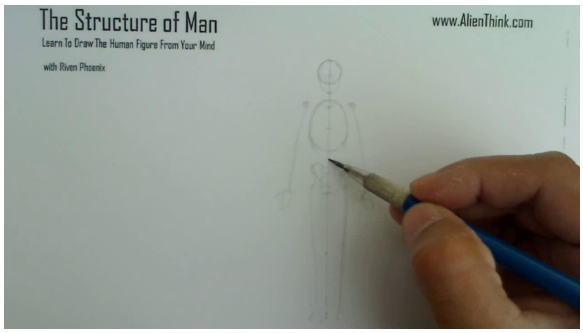
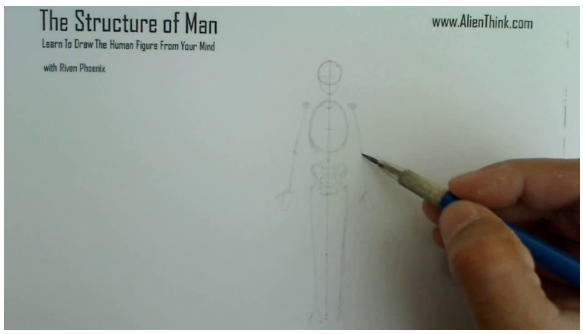
105		So just draw it out, conceptually, first the hand, just to where to place it and then
106		just put this here, right, basically just like this.
107		And here you know that it's going to be on, basically like a pendulum system over here,
108		just about here you're going to get like the bone structure, right?

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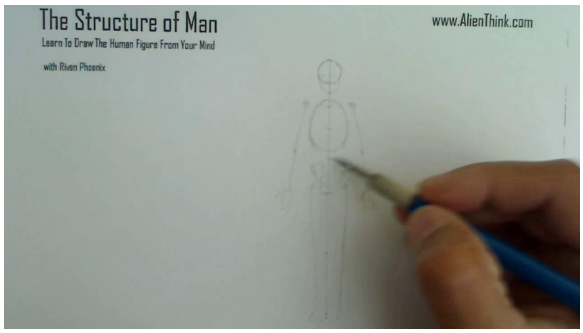
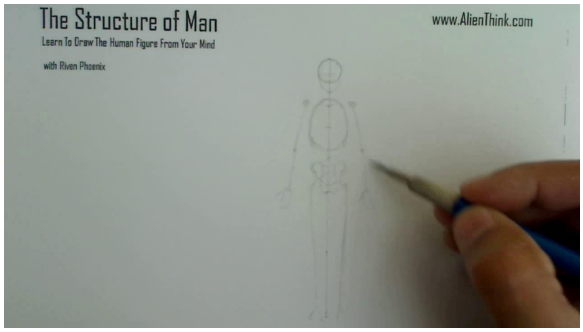
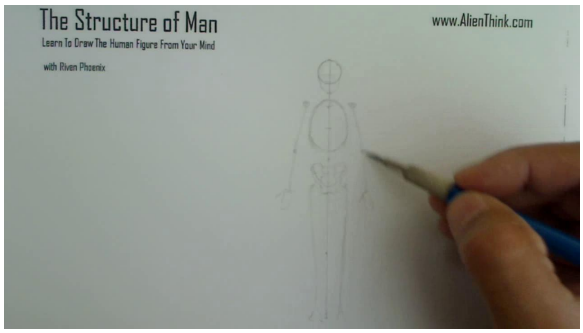
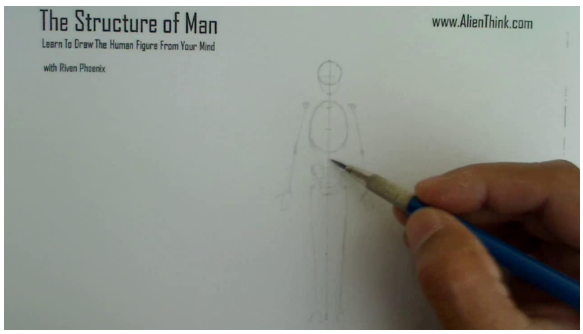
109		So even when you put these dots, these ideas down here for now, right, we're training
110		it, just look at the, you're not going to put it here otherwise it could be too short.
111		So you've got to just look at like several different things to do that, right?
112		One, they're basically dependent on multiple ideas, right, to get it right.

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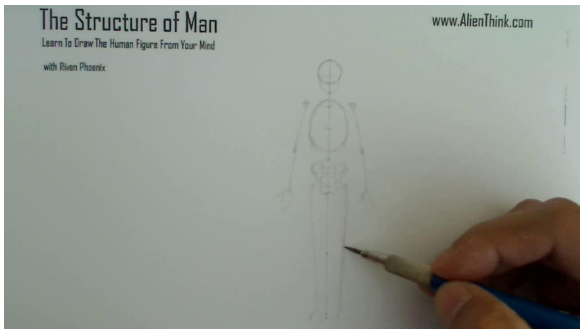
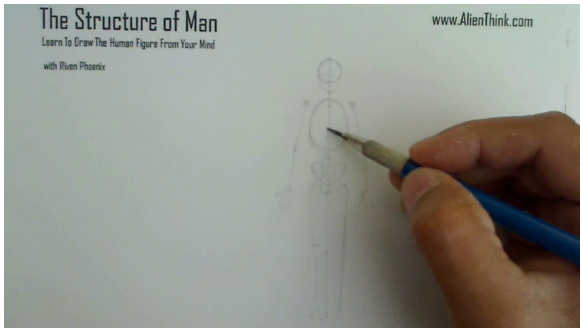
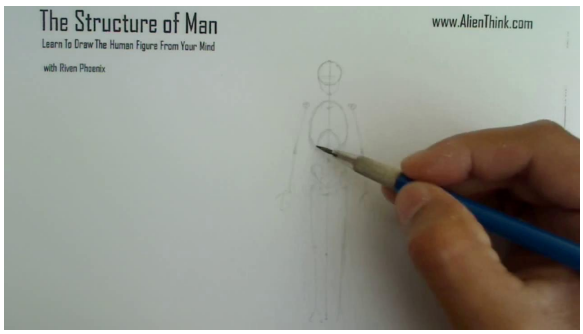
113		Then here we know that this is basically where the knee is going to be about this, right?
114		So once we get this concept down, right, we don't have to draw the entire scales and structure
115		out now.
116		But all we have to do is just get these basic shapes down, okay?

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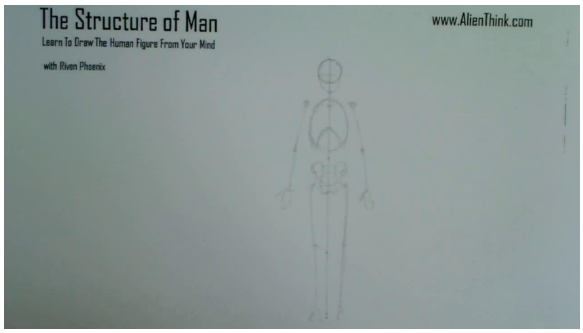
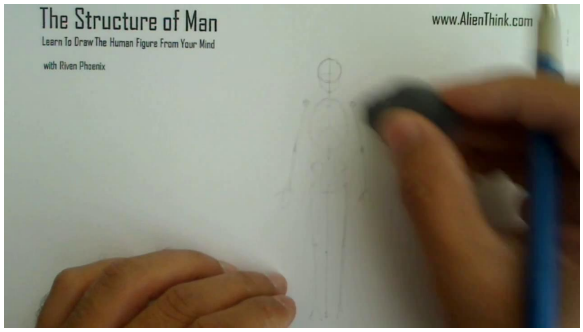
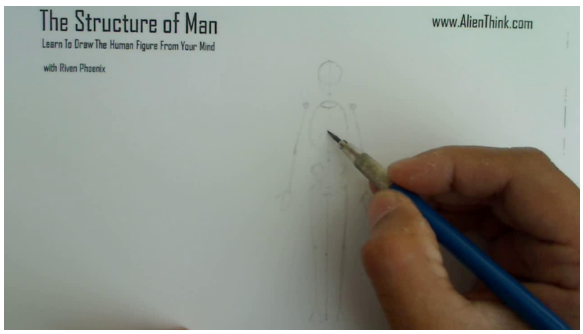
117		So once we have this here, I'm just going to clean up some of these ideas here, right,
118		because it's really not going to take that long to clean them off, since we're really
119		not drawing out the whole chest cavity here in detail, right?
120		We just need to get conceptual idea down about it, right?

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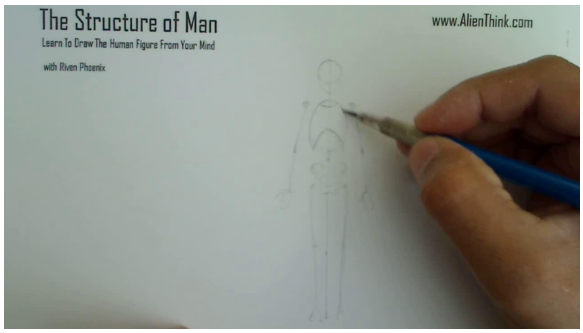
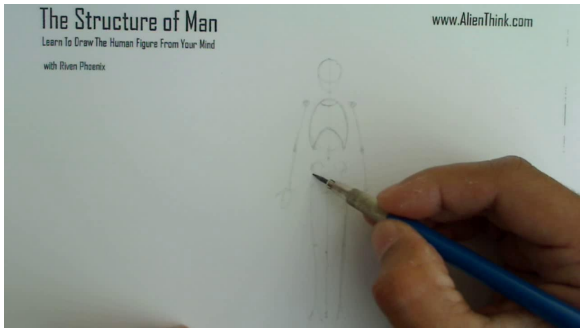
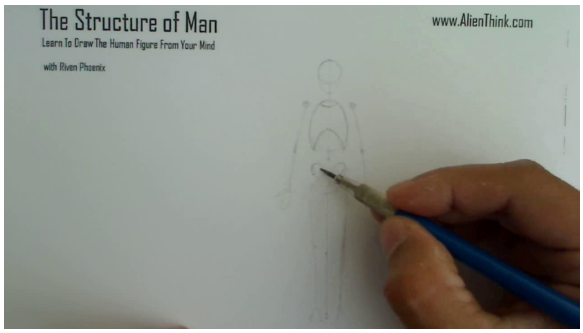
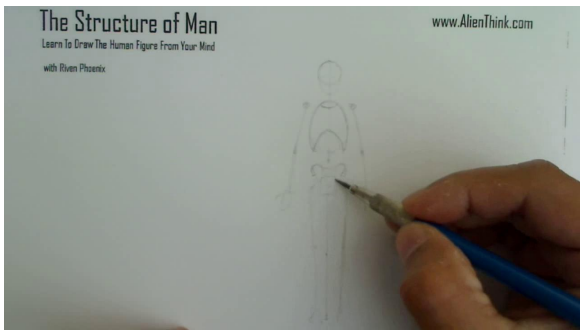
121		So here I'm just going to do it this way over here, right?
122		And then over here we're going to actually just draw this out, right?
123		But this is probably going to be like when we're drawing out the human figure after we've
124		done the mannequin system, we really don't have to worry about the pelvis anymore, right?

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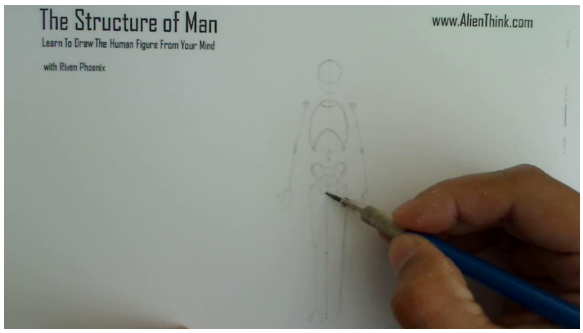
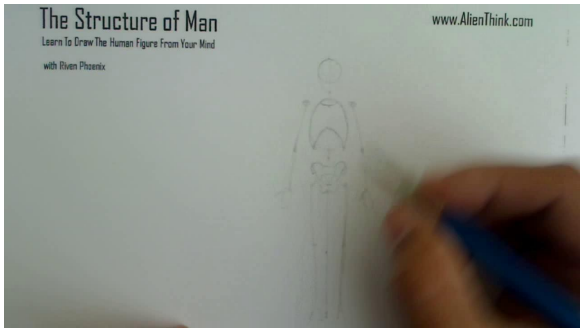
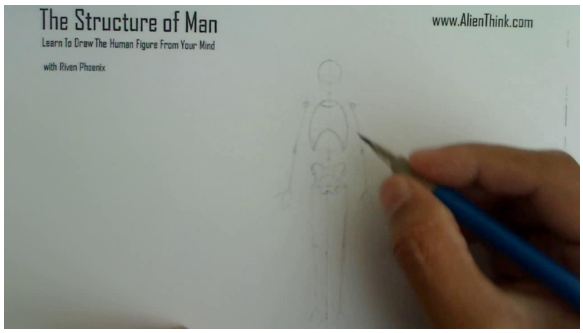
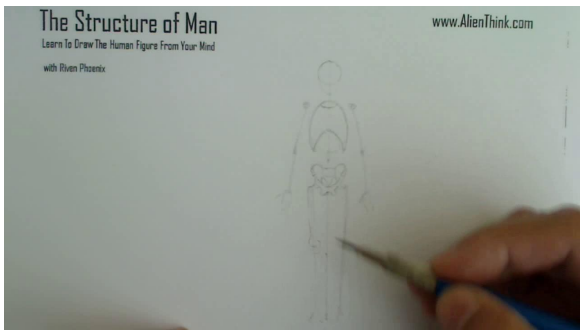
125		In this exercise, we're just going to have to draw it out because we want to understand
126		something pretty unique here that we're going to do.
127		Okay, so here I'm just going to now draw out the bones, right, so.
128		Okay, then over here we know that this is going to be the, basically the tibial over here,

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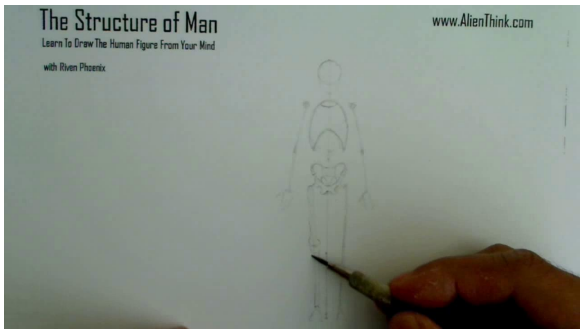
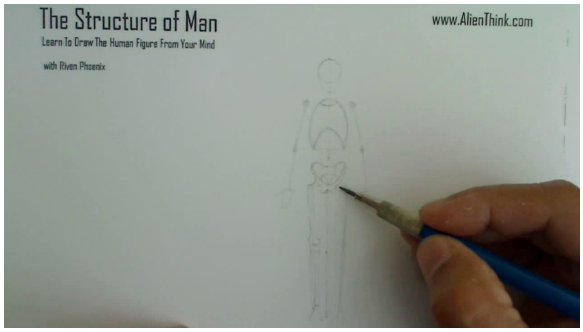
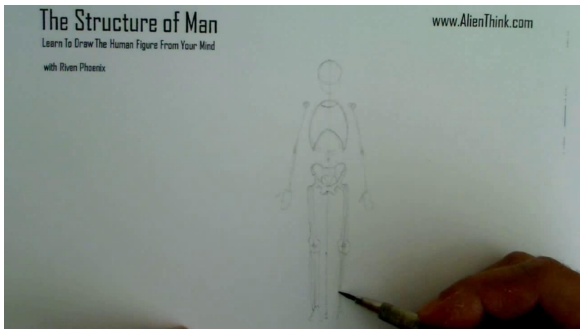
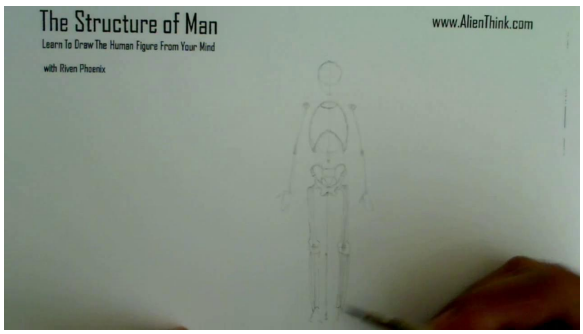
129		and then we're going to get the fibula just like that, right?
130		Same thing over here, just draw it out, don't forget the knee, it's going to be right here.
131		And here's going to be the, the tibial gain and here's just going to be the fibula over here,
132		right? So drawing out the foot is just going to be like imagining to be like a shoe.

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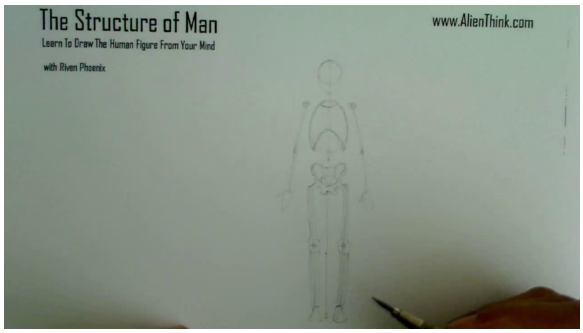
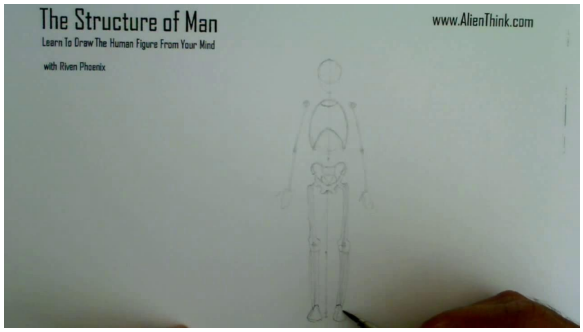
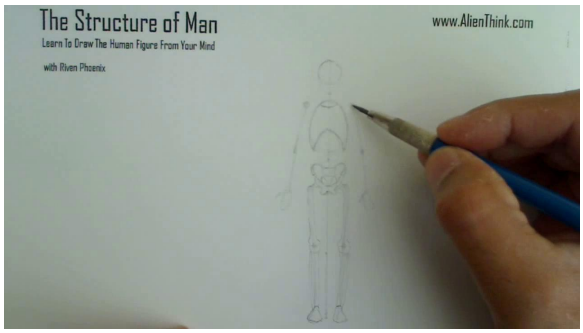
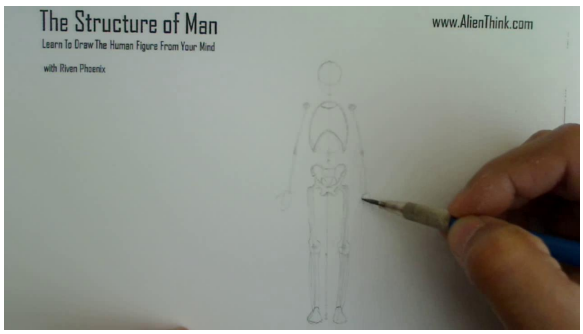
133		Okay, so this is just going to come like this over here and I'm just going to do this,
134		right? So it's going to be more flatter on this side like this, okay?
135		And then over here, we know here's the thing I want you to note about this, right?
136		So where we did this on the palm, we know that, okay, this guy here, really this bone structure,

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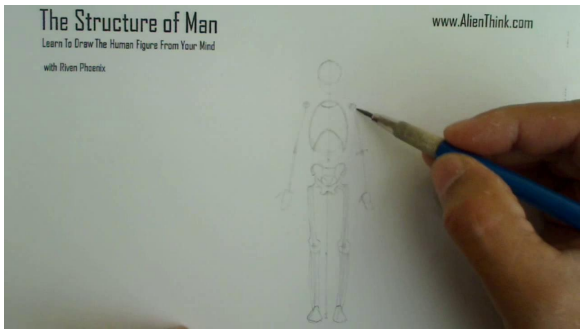
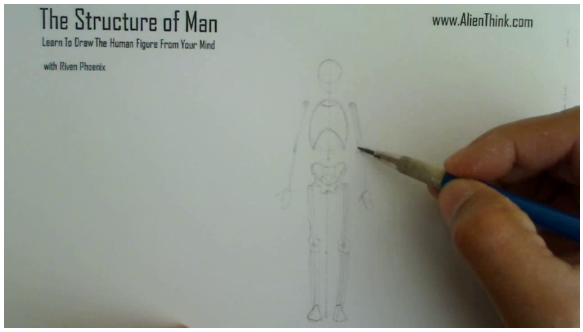
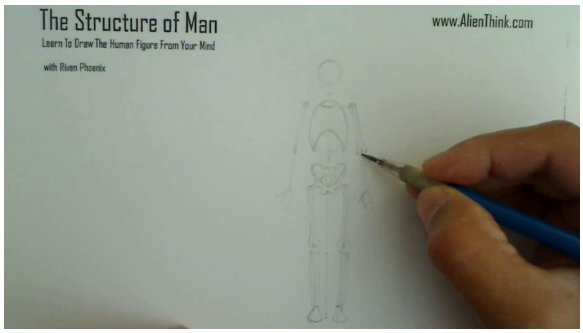
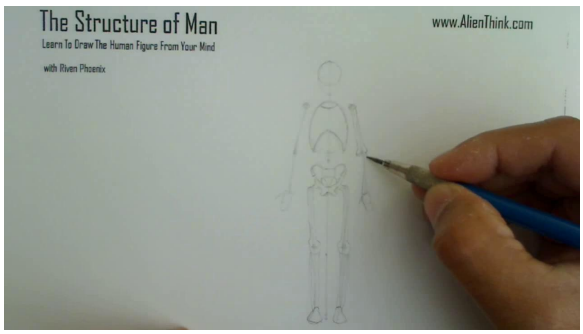
137		we want it to be like this facing it, right? We're going to get the bone structure
138		like this over here. So we know that, okay, well, the radius is going to go from here,
139		right? We know that the radius is going to go from here, it's going to go towards the area for the
140		the thumb, right? So look how this crosses over, right? And this is just going to connect over here,

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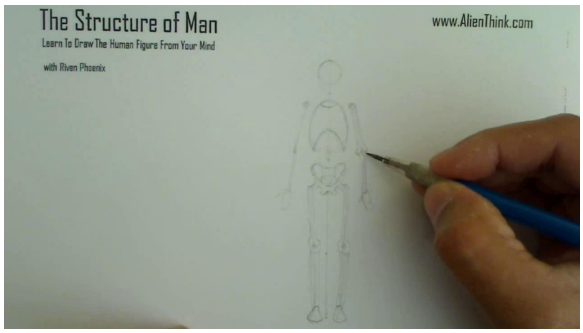
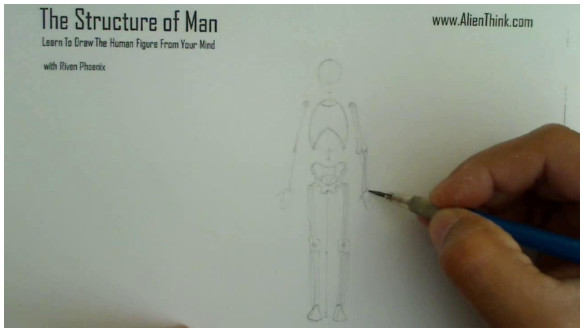
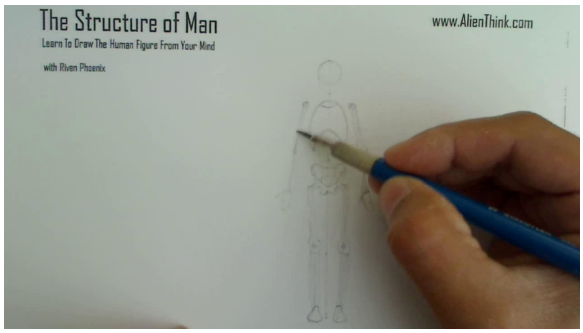
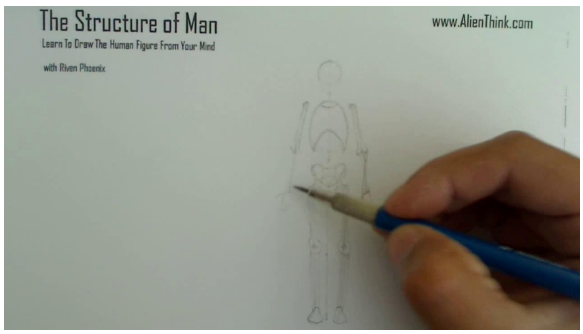
141		right? This is the most important concept to understand about the forearm. This is why we did it
142		this way so we can twist it and this is going to help us understand our mannequin system much better.
143		Right, so over here, just do the same thing like this over here.
144		And then over here, we know that this is, well, this is easy, this is,

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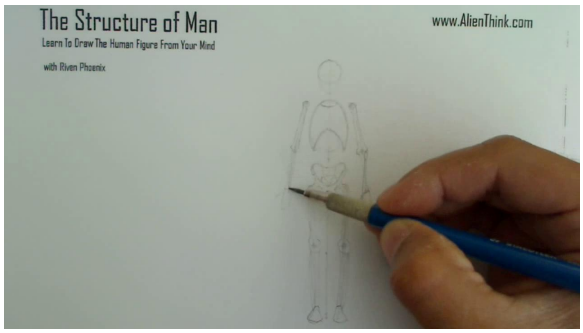
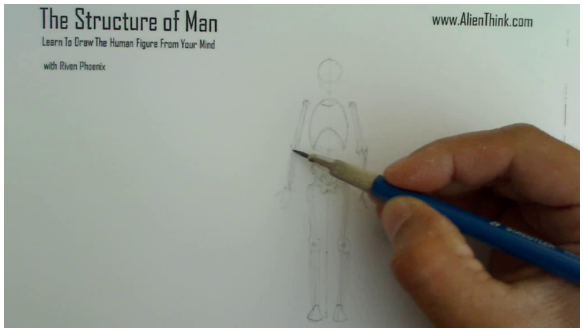
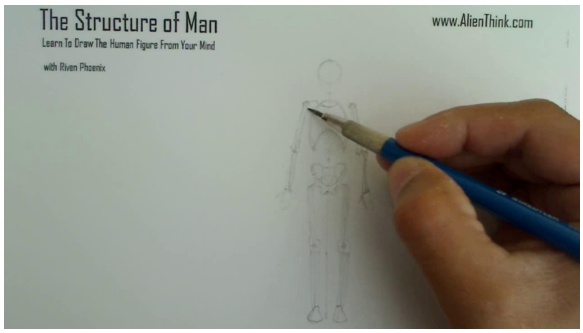
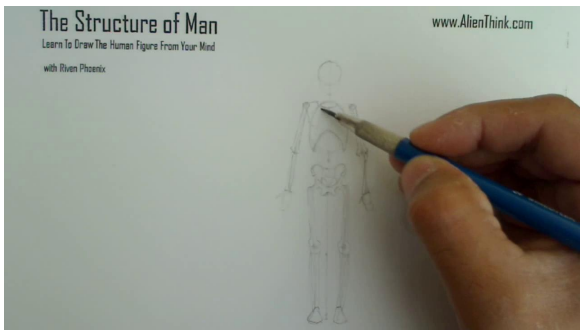
145		the radius is just going to be here like this and this is just going to be my ulna, right?
146		Nothing complicated over there. Okay, and we all already know that over here, right? We're going to get
147		the, uh,
148		the scapulines, it's going to be all the way in there, right? We understand where this is

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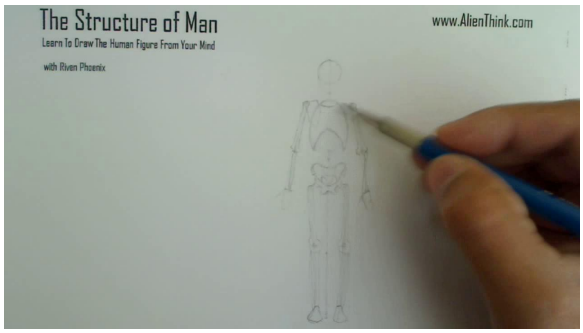
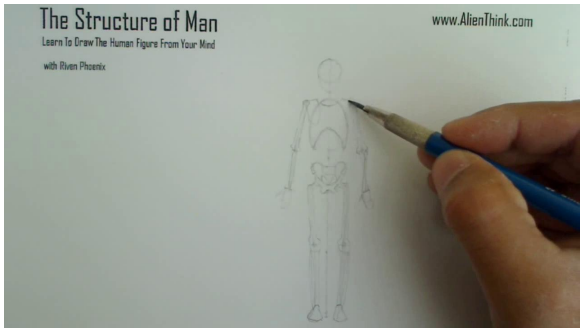
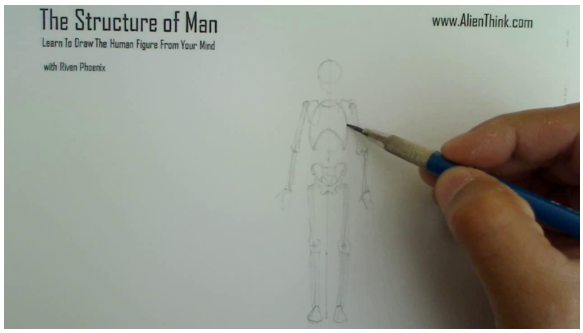
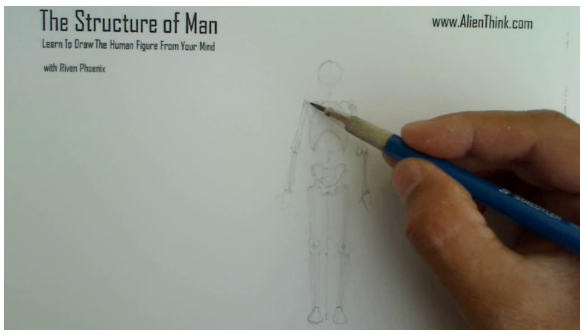
149		approximately right here, right? And this is going to help us to understand something pretty
150		important here in our mannequin system that we're creating, right? It doesn't, this stuff doesn't
151		have to be symmetrical, just keep that in mind, just keep it approximate, right? And you're going to
152		get that bone over here. Okay, and then here you know that you're going to get the neck. Okay,

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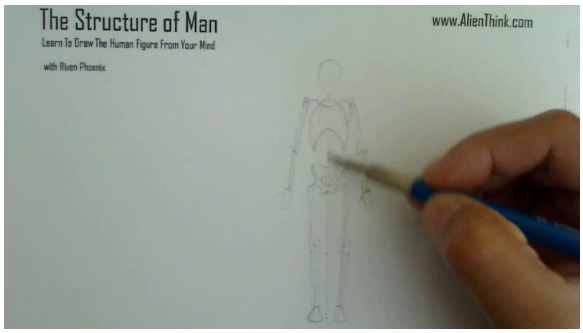
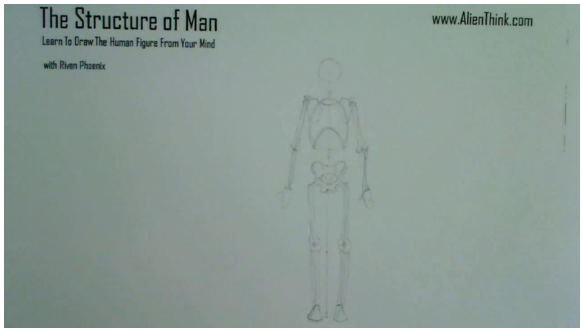
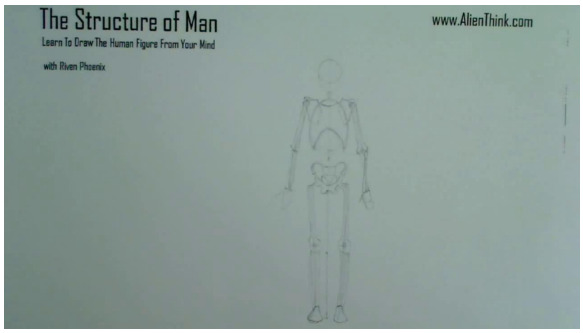
153		so we don't have to draw at the spine here anymore. Okay, so the thing here is, now here we know
154		that, okay, well, when we come to the human head, now we're going to use all that knowledge that
155		we put together and draw out an actual human head, right? And you'll see that this is where we're
156		going to begin to understand some of the, uh, important concepts of drawing at the human head

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157		is that you're going to have to create a database of what type of eyes do you want to draw?
158		Right? And what kind of shading will you do to create like your characters?
159		Right? And especially if you want to get into sequential art, this is the,
160		this is something that you're going to experience personally because you need to be,

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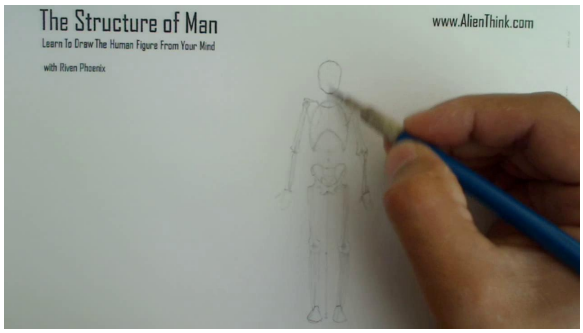
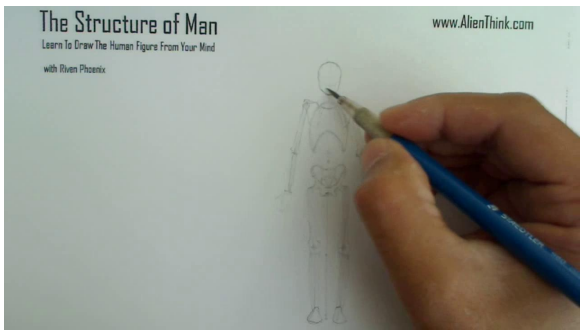
161		you can't just randomly draw out your characters, right? That's not, uh, especially if you,
162		you need to come up with a system as to what makes your character look the way it does. Okay,
163		so here we have the, the center line here, right? So now if we draw this, right, we're just going
164		to think about this a little bit, right? Just so we can see how far we've come, right? So now,

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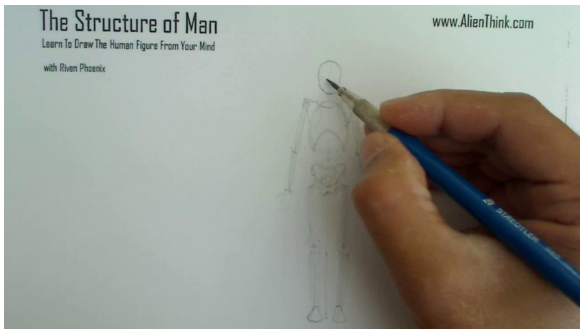
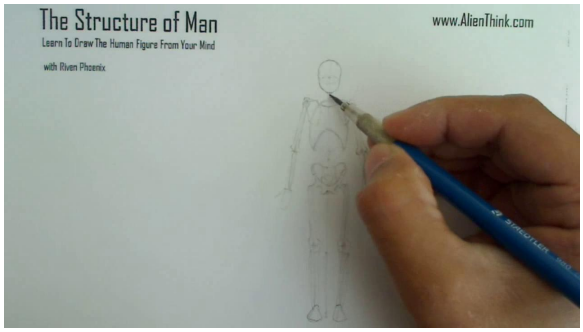
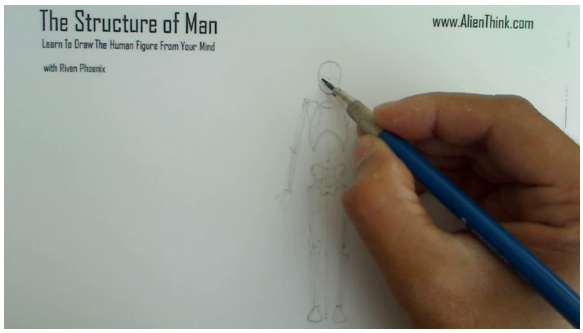
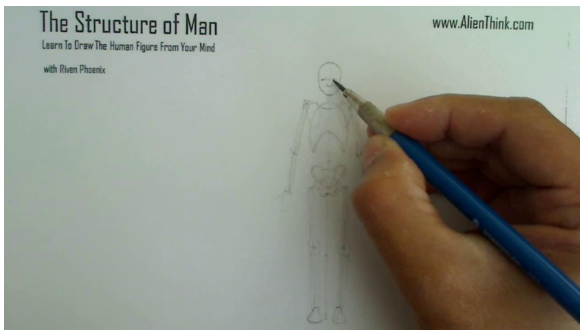
165		if I draw out very, very lightly, just that toolkit that we've created, right? You can see that
166		we can now create much more or like this realistic figure, right? I already know that okay,
167		I want to do the eyes like this and I know it's going to be very, very tiny detail stuff here.
168		We should be able to seal this stuff on the camera, right? Just get conceptually the idea down and

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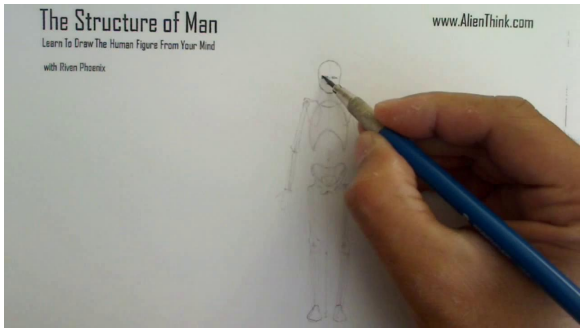
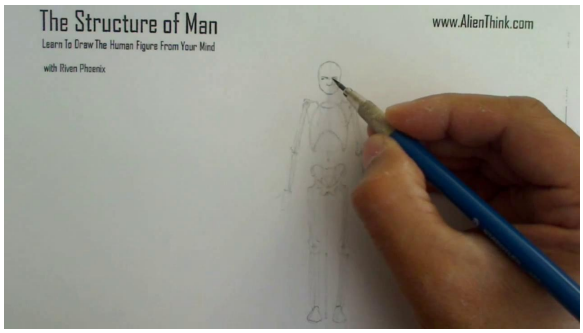
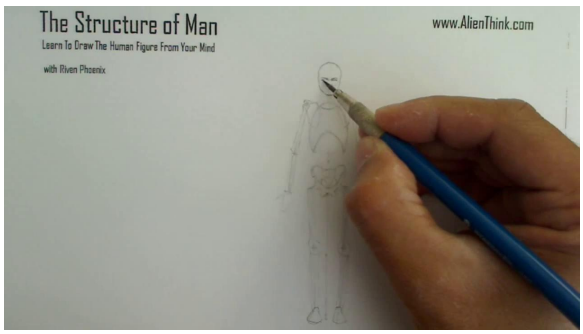
169		you can just start to use the shadows, bring, start to bring some of this stuff out, right?
170		So here I'm just going to do the eyebrows like this. So here I'm just showing you that that's
171		what it's going to come down to, right? When you're drawing out the, the human head, what
172		type of eyes do you really want to do, right? And you can repeat those formulas depending,

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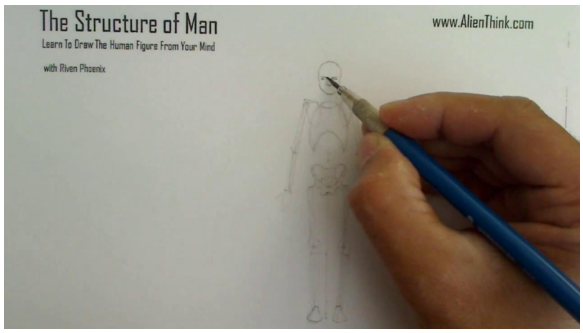
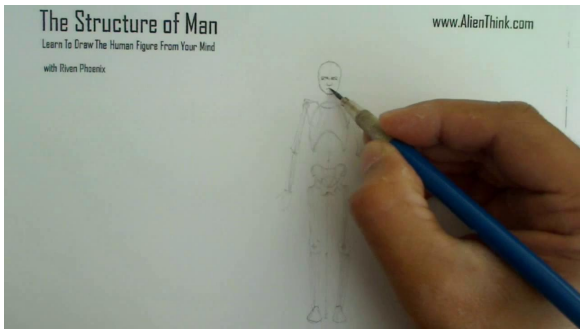
173		and then you can change them around a little bit. So we've gotten this, we already know that okay,
174		over here, I know that I'm going to get the area for the lips over here, right? So look, we don't
175		even have to use that whole mechanism that we created, right? Because we know how all of this is
176		going to work. Your mind is now projecting. You want to project that toolkit that we did, and now

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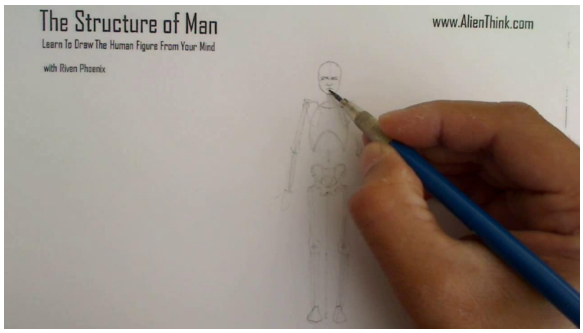
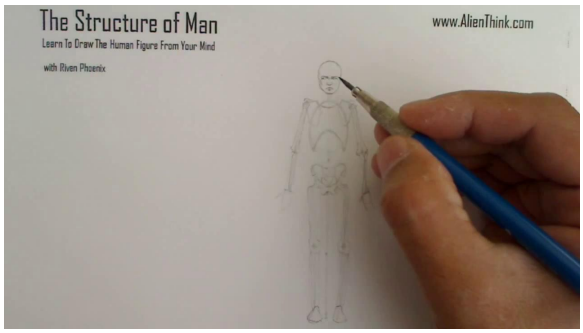
177		start to use those ideas to start to create this head here, right? So
178		I'm just going to make this stuff over here. So now let's understand, it's how do we do this,
179		right? So all we have to do is just go back to our drawing, right? Look at some of the shadows
180		that we did. It was very easy to understand. So once we have that knowledge, we can say that okay,

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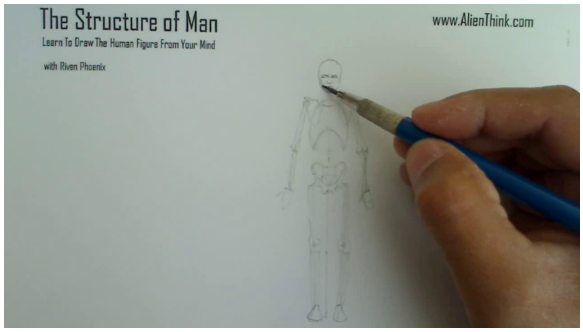
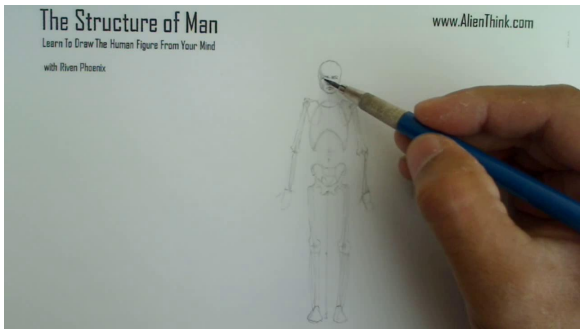
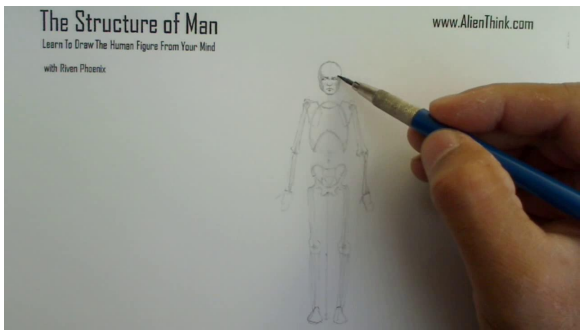
181		well, what I'm going to do is here I'm just going to do it this way and start to really bring out
182		the features now, right? Because we understand how the forms are going to be, right? And over here
183		a little bit like this idea here under the, the chin. You'll see that we're now we can do
184		amazing amount of detail work in drawing out the head, right? So now just add the ears.

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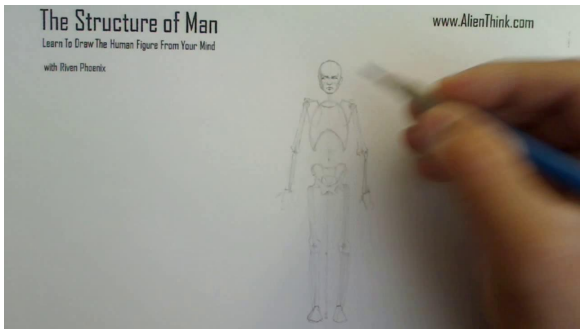
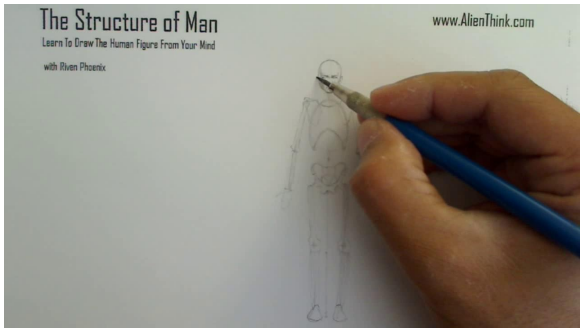
185		Okay, and over here, I mean, you don't have to put every detail down here for the ear.
186		It's just going to get all goo gooey in there, right? So just have enough information in there
187		that look. I understand this is whether ear is going to be just basically something like this
188		over here, just like this, right? So then you'll get like a little bit of shadow under the,

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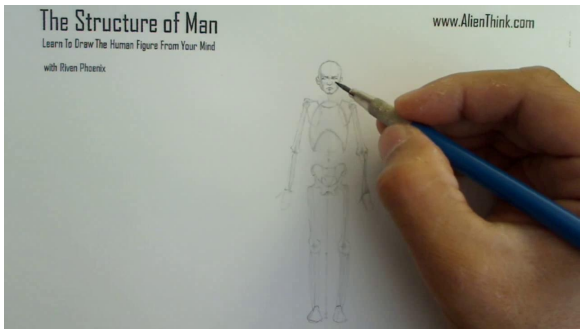
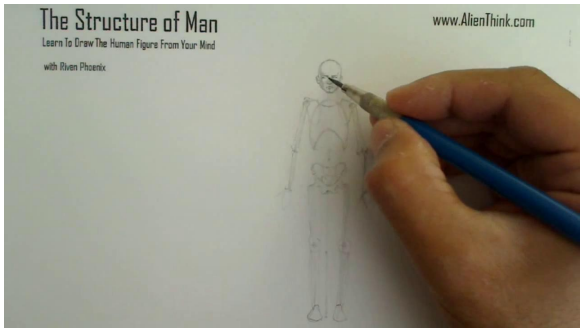
189		under the chin, right? So this is the importance of understanding the forms in shadows is because
190		it allows you to do this kind of, I guess that is quicker, right? So here on the other side
191		of the nose we can add some shadows to start to bring out some of this area over here, right?
192		We can see, I mean, we can do very, very detail work here, but now we can draw out the human head,

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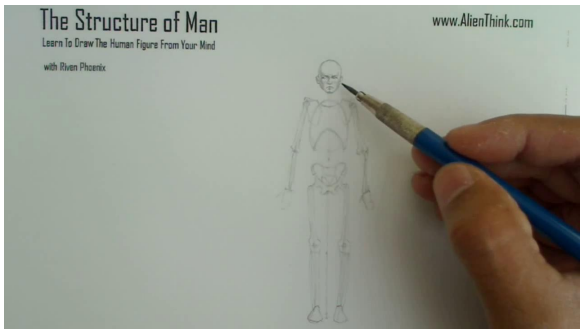
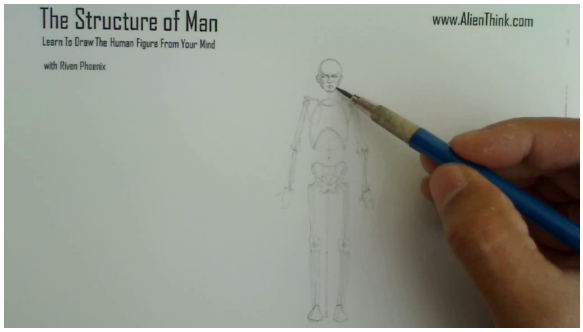
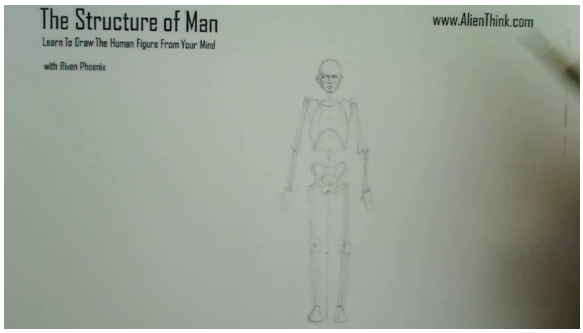
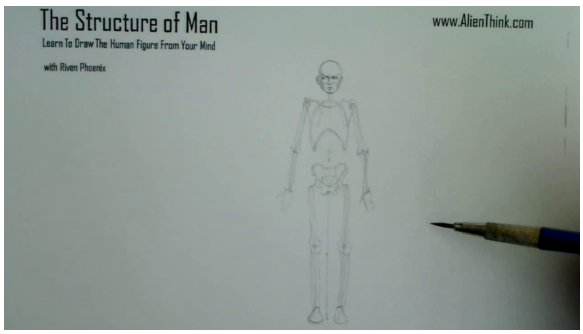
193		right? That's the most incredible part about this is how we force the mind to come to this
194		conclusion of being able to do this. Okay, so now what we're going to do is in the next lesson,
195		we're going to draw this out from the another view here because then we will begin to understand
196		the concept of how the mannequin system will work. So I'll see you in the next lesson. Thanks.

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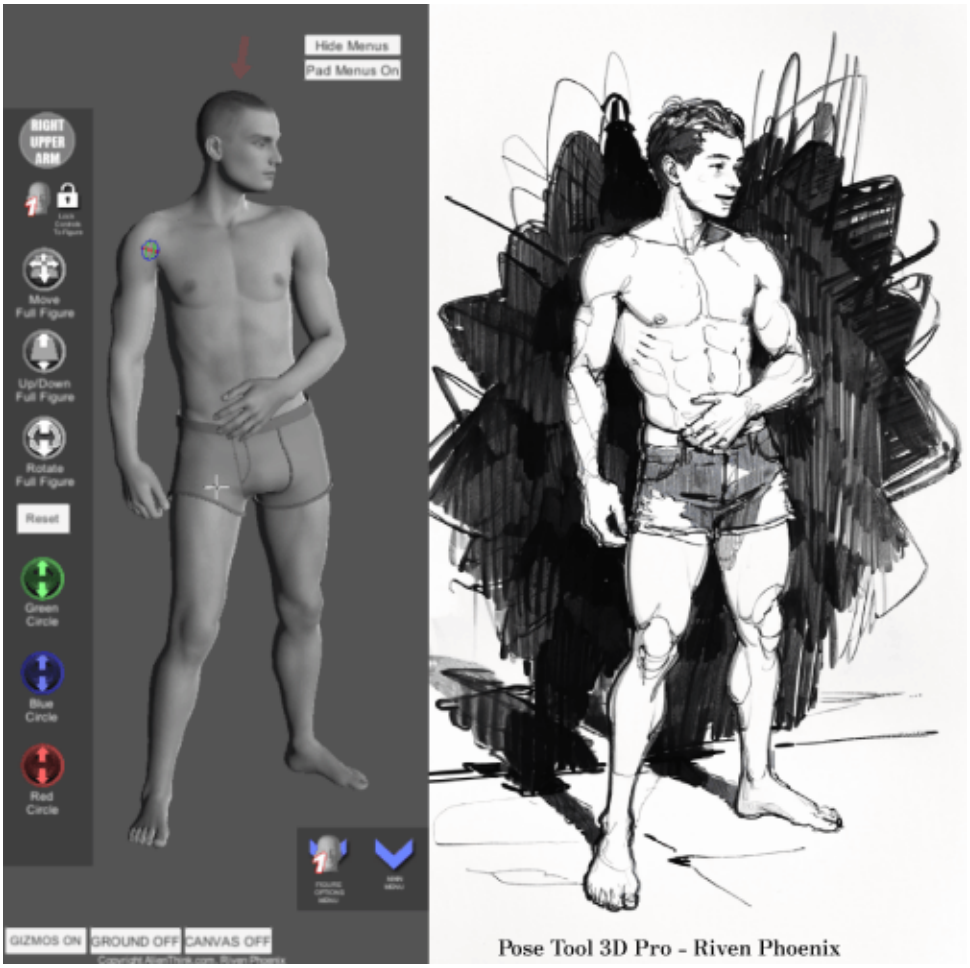

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